ASSEMBLY OF SONG

Nos. 1 and 2 Combined.

J. H. RUEBUSH AND J. H. HALL.

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THE

MESSENGER OF SONG

CONTAINS A

GRADED COURSE FOR SINGING CLASSES AND DAY SCHOOLS

ALSO

SOLOS, DUETTS, QUARTETTS, GLEES AND CHORUSES

FOR

MUSICAL CONVENTIONS, MUSICAL INSTITUTES, etc., etc.

BY

J. H. HALL, J. H. RUEBUSH & E. T. HILDEBRAND

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MENTAL EFFECTS AND MANUAL SIGNS OF TONES IN KEYS.

NOTE.—The diagram shows the right hand as seen by the pupils sitting in front of the teacher towards his left hand.

LAH.

THE SAD or *weeping* tone.

The Minor TONIC.

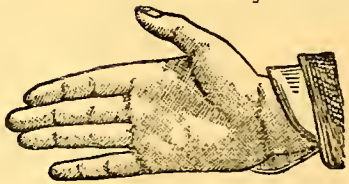
TE.

THE PIERCING or *sensitive* tone.

The Major LEADING TONE.

FAH.

THE DESOLATE or *awe-inspiring* tone.



SOLE.

THE GRAND or *bright* tone.

RAY.

THE ROUSING or *hopeful* tone.

ME.

THE STEADY or *calm* tone.

DOH.

THE STRONG or *firm* tone.

The Major TONIC.

The above Manual Signs may be useful as a means of association, in the early stages of practice, especially in classes of young pupils.

A few minutes Scale Practice may be had at any time without resorting to book or blackboard.

THEORETICAL STATEMENTS.

1. A musical sound is called a *Tone.*

2. Every tone has four properties, viz: Length, Pitch, Power, and Quality.*

3. *Length*, the *duration* of a tone.

4. *Pitch*, the *highness* or *lowness* of a toue.

5. *Power*, the *loudness* or *softness* of a tone.

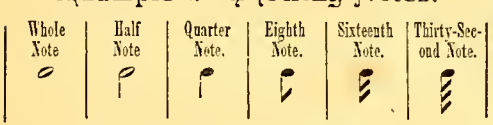
6. *Quality*, the *character* or *kind* of a tone.

7. There are three *departments* in the rudiments of music as follows:

Rhythmics, treating of the *length* of tones.
Melodics, treating of the *pitch* of tones.
Dynamics, treatiug of the *power* and *quality* of tones.

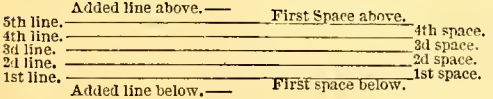
8. *Characters* called *notes* represent the length of tones of which there are six kinds in general use.

Example 1. Showing Notes.



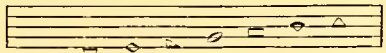
9. We represent the *pitch* of tones by a character called the *staff.* It consists of five lines and four spaces,† and may be enlarged by adding short liues. Each line and space is called a degree.

Example 2. The Staff.



10. *The Scale* is a series of eight tones, and are named by the numerals 1, 2, 3, 4, 5, 6, 7, 8. The syllables Do, Re, Mi, Fa, Sol, La, Ti, Do, are applied in singing: and the first seven letters of the alphabet A, B, C, D, E, F, G, are used as pitch names.

Example 3. The Scale represented on Staff.



Numeral names.	1,	2,	3,	4,	5,	6,	7,	8.
Pitch names.	C,	D,	E,	F,	G,	A,	B,	C.
Syllable names.	Do,	Re,	Mi,	Fa,	Sol,	La,	Ti,	Do.

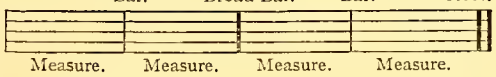
11. *Pitch* is usually classified as beiug both *Relative* and *Absolute.*

12. *Relative Pitch* is the relationship of tones as to pitch, or the position a tone occupies in the scale, while *Absolute pitch* is fixed and the same under all circumstances.

13. *A measure* is a *group of beats*, and is represented to the eye by the space between upright lines drawn across the staff called *bars.*

14. *The broad bar* usually denotes the ending of a line of words, or the ending of a musical phrase, while the *double bar* denotes the close, or eud of a composition.

Example 4. Measures and Bars.



15. *Counting time* is indicating each pulse, or beat of a measure by counting.

16. *Beating time* is indicating each pulse, or beat of a measure by a certain motiou of the hand.

17. *Accent* is a slight stress upon a certain pulsation, or beat, to mark its position in a measure.

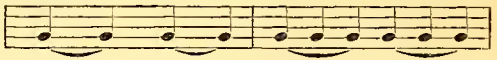
18. *All music* will cause its beats to flow, or group, in one of two ways, viz: either by an accented beat followed by an uuaccented beat, or an accented beat followed by two unacceuted beats.

Example 5. Showing single groups between the Bars.

Accented, unaccented, Accented, unaccented, unaccented.

Example 6. Showing double groups between the Bars.

Accented, u-a. A. u-a. A. u-a. u-a. A. u-a. u-a.



19. A measure having two beats, is called *Double Measure*, and is indicated by counting *One, Two*, or by two motions of the hand—*Down, Up.* The first beat is accented.

20. A measure having three beats, is called *Triple Measure*, and is indicated by counting *One, Two, Three*, or by three motions of the hand—*Down, Right, Up.* The first beat is accented.

21. A measure having four beats, is called *Quadruple Measure*, and is indicated by counting *One, Two, Three, Four*, or by four motions of the hand—*Down, Left, Right, Up.* The first and third beats are accented.

22. A measure having six beats, is called *Sextuple Measure*, and is indicated by counting *One, Two Three, Four, Five, Six*, or by six motions of the hand *Down, Left, Left, Right, Up, Up*, or *Down, Up*, and counting *One, Two*,—comprehending three beats to each count or motion of the haud. The first and fourth beats are accented.

* One of the wonderful things about the human voice is that it can change its quality as no instrument can.

† As the eye can take in five lines easier than six, or more, so can it take in four spaces easier than six, as some have it. See Ex, 2.

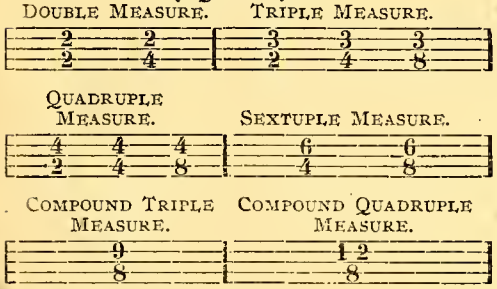
* Called by some Authors *Compound Double measure.*

23. A measure having nine beats, is called *Compound Triple Measure*, and is indicated by three motions, *Down, Right, Up*,—comprehending three pulsations to each motion of the hand. The first, fourth, and seventh beats are accented.

24. A measure having twelve beats, is called *Compound Quadruple Measure*, and is indicated by four motions, *Down, Left, Right, Up*,—comprehending three mental beats to each motion of the hand. The first, fourth, seventh, and tenth beats are accented.

25. *The figures* at the beginning of a composition are called *Measure Signature*, the numerator denotes the number of beats (mental beats) in a measure, and the denominator the kind of note which coincides with each beat of the measure.

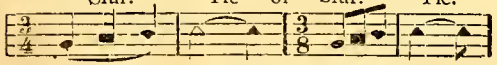
Example 7. Showing Measure Signatures.



26. *A Slur* is the union of two or more tones *of different pitch* to be sung to one word or syllable, and is represented by a curved line connecting the notes.

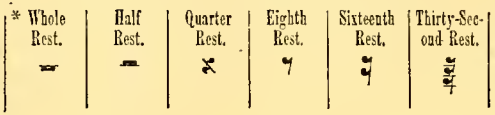
27. *A Tie* is the union of two or more tones of *the same pitch* to be sung to one word or syllable, and is represented by a curved line connecting the notes.

Example 8. Showing Slur and Tie.



28. *Characters* indicating silence are called *rests*, of which there are six kinds in general use, and as regards duration correspond to notes of the same denomination.

Example 9. Showing Rests.

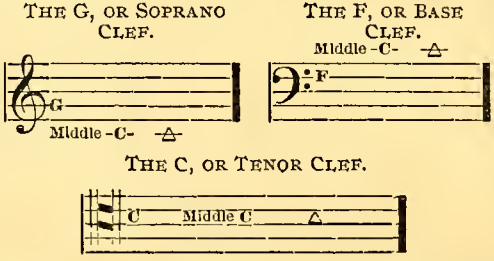


29. *Human Voices* † are generally divided into four classes. High female voices called *Soprano;* low female voices called *Alto;* high male voices called *Tenor*, and low male voices called *Base*. Women's and children's voices are naturally an octave higher than men's voices.

30. *The pitch C*, which all voices have in common is called *Middle C*, and is the middle of the *great vocal compass*, and ladies can sing as many tones above it, as gentlemen can sing below it. *Middle C*, is a low tone for women and a high tone for men.

31. *Characters* called *Clefs* are used to locate the letters and determine the pitch of tones as represented by the staff, and also to indicate the parts which are to be sung by the different voices. *The G clef*, fixes *middle C* on the added line below, the *F clef*, the added line above, the *C clef*, the third space.

Example 10. Showing the Clefs.

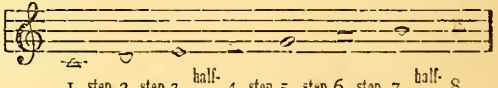


Example 11. Showing position of letters on the staffs, with G & F Clefs.

32. *An interval* is the difference of pitch between two tones.

33. There are seven intervals in the *Major Scale*, and are measured by steps and half-steps.

Example 12. Showing order of intervals in the scale.



34. *Intermediate tones* are pitches introduced between the regular tones of the scale where the steps occur.

35. Intermediate tones are called *Chromatic tones*, and are represented by characters called *sharps* (♯), *flats* (♭), *naturals* (♮), *double sharps* (𝄪), and *double flats* (𝄫).

36. *A sharp* (♯) is used to make a degree of the staff represent a pitch a half-step higher.

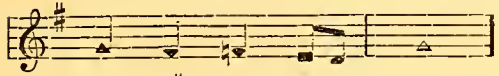
37. *A flat* (♭) is used to make a degree of the staff represent a pitch a half-step lower.

38. *A natural* (♮) is used to make a sharped degree represent a pitch a half-step lower, (thus acting like a flat),—or to make a flatted degree represent a pitch a half-step higher, (thus acting like a sharp.)

* The whole note rest is also a whole measure rest.

† For lessons in voice training, see "Practical Voice Culture," by Hall & Ruebush, and for diagram of the usual compass of Soprano, Alto, Tenor, and Base voices, see Hall's Improved Music Chart.

Example 13. The Natural acting as a Flat.



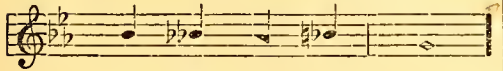
Example 14. The Natural acting as a Sharp.

39. A *Double-sharp* (𝄪) is used to make a degree already sharped, represent a pitch a half-step higher and is restored to the effect of a single sharp, thus: ♯𝄪.

40. *A double-flat* (♭♭) is used to make a degree already flatted, represent a pitch a half-step lower, and is restored to the effect of a single flat, thus: 𝄫♭.

Example 15. Double-Sharp Restored.

Example 16. Double-Flat Restored.



41. *Sharps* (♯), flats (♭), naturals (♮), double-sharps (𝄪), and double-flats (♭♭), occuring in a piece of music are called *Accidentals.*

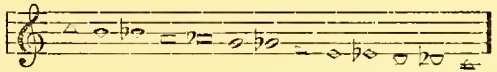
42. The influence of an accidental extends throughout the measure in which it occurs, unless it is changed by another accidental.

43. *A scale* in which all the *diatonic* and *intermediate tones* occur in successive order is called *The Chromatic * Scale.*

44. *The chromatic scale* has thirteen tones, and twelve intervals of a half-step each.

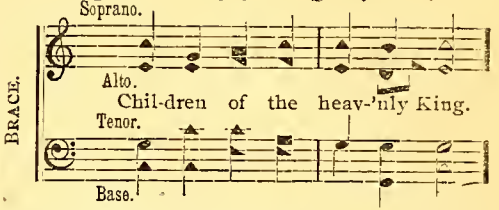
Example 17. Chromatic Scale Ascending.

Example 18. Chromatic Scale Descending.



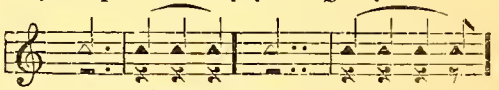
45. *A Brace* is a character used to connect two or more staffs, and generally indicates the number of parts which are to be performed simultaneously. The staffs thus connected is called a *score.*

Example 19. Showing the Brace.



46. *A dot* placed after a note or rest adds one half to the rhythmical value of the same, and a second dot adds one half to the value of the first dot.

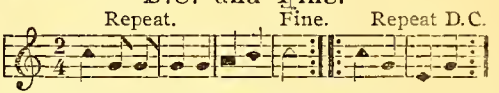
Example 20. Showing the Dots.



47. *Repeat Marks* are *dots* placed across the staff, and show that the music is to be repeated, either from the beginning, or between the two rows of dots.

48. *Da Capo*, or D.C. means to return to the beginning and close at *Fine.*

Example 21. Showing Repeat, D.C. and Fine.



49. *Dal Segno*, or D.S. means to return to the *sign* (𝄋) and close at *Fine.*

50. *The Hold, or Pause,* (𝄐) denotes that the tone indicated is to be sustained at the option of the leader.

Example 22. Showing D.S. 𝄋, Fine and Hold.

* This scale is called Chromatic because the intermediate pitches were formerly written in colors.

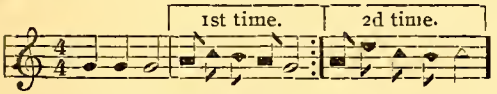
51. *A Triplet* is a group of three notes performed in the time of two of the same kind, and is indicated by the figure 3.

52. *A Unison passage* is two or more parts singing the same tones.

Example 23. Unison Passage and Triplets.

53. The inclosed [1st time.|2d time.] has reference to the first and second endings, and in the repeat, omit 1st time, and pass to 2d time.

Example 24. First and Second Endings.



54. *Syncopation* is commencing a tone on an unaccented beat and continuing it into the following accented beat, thereby temporarily changing the accent.

Example 25. Syncopation.

Sing with firm accent the syn-co- pa-ted tones.

55. *A Key* is a family of tones bearing a certain fixed relationship to each other, and may be used in any possible order. While the tones of the scale must occur in successive order.

56. *By Key-Note* is meant *one*, or *tonic*, of a key, or scale, and from which all the other tones are determined.

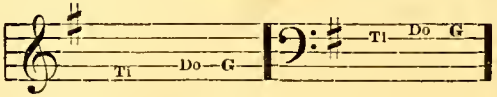
57. *A Signature* is the sign by which a key is known or indicated, and the key is named from the letter that is taken as one.

58. *Transposition* * is singing, playing, or writing a scale, exercise, or tune, in a lower or higher key.

59. *Modulation* is going from one key into another during the course of a composition.

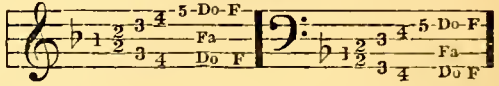
60. *The Key-Note Do* is always found on the first degree above the last or right hand sharp, and the syllable *Ti*, occurs on the same degree occupied by the last sharp.

Example 26. Showing Key-Notes. (Sharps.)



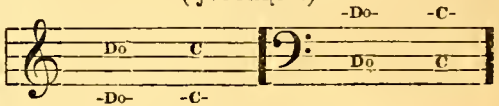
61. The syllable Fa always occurs on the same degree occupied by the last or right hand flat, and the key-note, Do, is found four degrees below, or five above the last flat, counting the degree occupied by the flat; and when there are two or more flats the key-note will be found on the same degree occupied by next to the last flat.

Example 27. Showing Key-Notes. (Flats.)



62. In the absence of sharps and flats the key-note Do, will be found on the added line below the staff and third space, G clef; and second space and added line above F clef.

Example 28. Showing Key-Notes. (Natural.)



63. Besides the *Major* and *Chromatic Scales*, already explained there is another, called the *Minor Scale*.

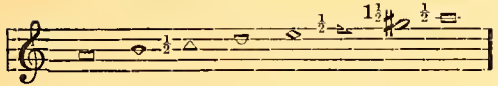
64. *The Minor Scale* has eight tones, with the syllable *La* for *key-note*.

65. The order of intervals in the *Harmonic* † *Minor Scale* is as follows: steps (major seconds) must occur between 1 and 2, 3 and 4, and 4 and 5; half-steps (minor seconds) must occur between 2 and 3, 5 and 6, and 7 and 8; while from 6 to 7 is a step-and-a-half, (augmented second.)

* To illustrate all transpositions, modulations, intervals etc., etc. Procure a copy of Hall's Improved Music Chart.

† There are other forms of ess frequently used; such as the *natural* and *melodic* forms.

Example 29. Harmonic Minor Scale.



1,	2,	3,	4,	5,	6,	7,	8.
A,	B,	C,	D,	E,	F,	G♯,	A.
La,	Ti,	Do,	Re,	Mi,	Fa,	Si,	La.

66. *Every Major Scale or Key* has its *Relative Minor*, and every *Minor Scale or Key* has its Relative Major, thus: *six* or *La* of the *Major* is *one* or *key-note* of its *Relative Minor*, and *three* or *Do* of the *Minor*, is *one* or *key-note* of its *Relative Major*, both keys, have the same signature,—but let it be understood that a peculiar feature of the *Minor scale*, is, that, all its pitches are not represented in the *signature;* as the *seventh* is *sharped* by an *accidental.*

67. *The Relative Minor* to *C Major* is *A Minor*, and the *Relative Major* to *A Minor* is *C Major. Major Keys* are more bright and cheerful. *Minor Keys* are more plaintive or somber.

Example 30. Keys of C Major and A Minor.

68. *The Major Scale* is known by its *Major third*, (one to three, two steps.) A *Minor Scale* is known by its minor third, (one to three, one step and a half-step.)

Example 31. Signatures and Key-Notes in Major and Relative Minor Keys.

VOICE CULTURE.

VOWEL PRACTICE.

To practice the vowel sounds is excellent to train the voice in power and quality, as well as effective delivery of words.

It is only the vowels that we can sing (for in producing the consonauts the organs are closed,) therefore it is necessary to practice all the vowels if we desire to produce a pure and healthy tone.

In No. 1. make the vowel chauges very decided: give e, a close sound, ah, as broad as possible. In oh, and oo, contract the lips as in the act of whistling.

Keep the tongue flat in the lower part of the mouth, with the tip against the lower front teeth.

No. 1.

e - a - oo - oh - ah. e - a - oo - oh - ah, e - a - oo - oh - ah.

Also practice No. 14, 15 and 16.

No. 2, is very useful in equalizing tones and uniting the registers. Should be practiced often, or daily for good results.

No. 2. Transpose to different keys.

Koo koo koo koo koo oo oh ah, Koo koo koo koo koo oo oh ah, etc.

TIMBRE.

Timbre is used in expressing quality in singing. There are two timbres—clear aud sombre.

The sombre is used in songs that have emotional tendencies—or to express grief, sadness and gloom.

The clear or bright timbre is used in glees and cheerful songs.

To make tones in the clear timbre let the larynx rise as high as possible and place the tone in front of the mouth, so as to make it souud clear and riuging.

To make tones in the dark or sombre timbre, lower the larynx as far as possible and place the tone back iu the head, so as to make it vibrate in the chest.

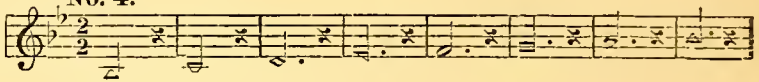
In No. 3, give the first note in the measure the clear timbre, and the second, sombre.

No. 3.

Use ah, a, and e.

Iu the following make the tones sombre and give them deep resonance in the chest.

No. 4.

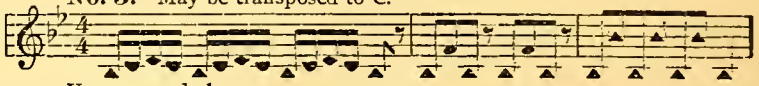


Use the words—Charm, arm, farm, rove, home and hall.

After this, select some pathetic song and practice in sombre timbre, also practice No. 18.

In the following exercise make the tones clear or bright. The upper tones should be made as clear and ringing as the lower ones.

No. 5. May be transposed to C.



Use e, a, and ah.

After this, select some cheerful song that requires the bright timbre.

OPEN AND COVERED TONES.

There are other qualities that we may give to tones independent of timbre.

Tones can be made open or covered.

An open tone is one that is delivered without any restriction in the throat or mouth whatever.

A covered tone is one that is not so freely issued from the mouth, but more obstructed and confined in the throat and head.

Open tones partake of the qualities of the clear timbre, and the covered tones of the sombre.

In No. 6, make 1st note of each measure covered, and the 2nd open.

No. 6.

a a o o e e ah ah a o e ah.

As a general thing tones should not be made open above E or F.

BREATH SUPPORT.

When tones seem to be raised from a certain pitch to a higher, with the breath, it is said to be breath support.

First inflate the lungs quickly through both the mouth and nostrils: then hold the diaphragm firm, or may be described as holding the mucles hard in front of the waist. When the muscles of the waist are held rigid, those of the back should seem more relaxed, especially toward the close of a phrase or swell.

Make no effort in the throat—let it alone and do the work with the breath.

No. 7. Very slow. May be transposed to suitable keys.

Use e, a, ah and o. Also practice No. 17.

Every principle given should be applied in some appropriate song.

SWELLS.

In making a swell, do it with the breath, if properly done, a sensation of outward pressure at the waist in front will be felt while making the Cres, and a sensation of relaxation or sinking at the back while making the Dim.

No. 8.

DIAPHRAGMATIC ACTIONS.

The diaphragm is the principle organ that we use in managing the breath, and is made to act different for different kinds of execution.

In No. 9 take breath quickly by an outward throb of the waist or abdomen.

Make the tones as short and disconnected as possible. Let each tone be accompained with a slight inward throb at the waist.

No. 9. Transpose.

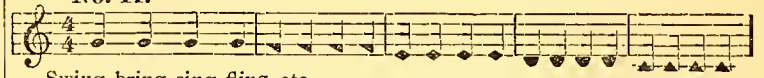
Ha, ha, etc.

The above exercise will be very beneficial in developing the diaphragmatic action, which is very useful in rapid execution.

No. 10. Practice for final consonants.

In, all, it, add, etc.
Ob, eb, og, egg, etc.

No. 11.

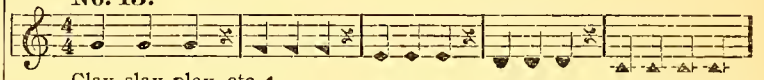


Swing, bring, sing, fling, etc.
End, bend, lend, tend, etc.
Oil, boil, foil, coil, etc.
Foam, roam, loam, dome, etc.
Ease, freeze, squeeze, please, etc.
Earn, burn, fern, turn, etc.

No. 12. Practice initial consonants.

Bo, co, fo, lo, etc.
Lo, no, po, to, etc.

No. 13.



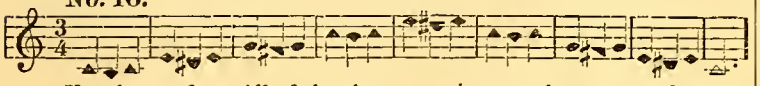
Clay, slay, play, etc,
Wig, gig, dig, etc.
Crow, fro, bow, etc.
Free, tree, the, etc.

No. 14. Exercises for flexibility.

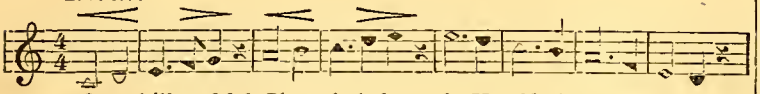
Use ah, a, e and o.

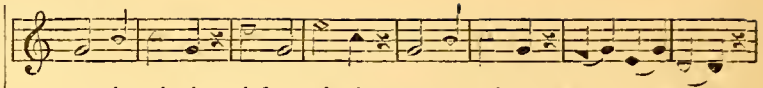
No. 15.

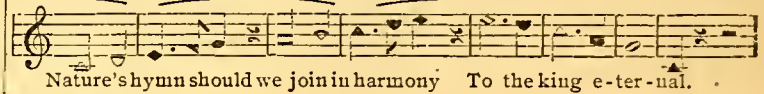
No. 16.



No. 17.







No. 18.

DICTIONARY OF MUSICAL TERMS.

ANDANTE, (ăn-dăn′-tā). A slow and gentle movement.

ALLEGRO, (al-lay′-gro). A fast and cheerful movement.

ALLEGRETTO, (al-le-gra′-to). Not so fast as allegro.

AD LIBITUM, (ad-lib′-i-tum). At pleasure.

ACCELERANDO. Gradually faster and faster.

A TEMPO. In time.

ADAGIO. Very slow.

BIS. Sing the passage twice.

CRESCENDO, (cres-shen′-do), or *cres.*, or . Increasing in power.

CON SPIRITO. With spirit.

DIMINUENDO, or *dim.*, or . Diminishing in power.

DOLCE. Soft, sweet, delicate.

ESPRESSIVO. With expression.

LARGO. Slow.

LEGATO. Connected style.

MAESTOSO, (mä-es-to′-zo). Majestic; with dignity.

MARCATO. In a marked or pointed style.

MODERATO. In a moderate time.

OBLIGATO. A solo part accompanied by other voices.

PORTAMENTO. A gentle gliding of the voice from one pitch to another.

PRESTO. Quick.

RITARD, or *rit.* Slower.

SFORZANDO, (sfort-zan-do). Or , With strong force, explosive.

STACCATO, or, ! ! ! ! . Detached, short and distinct.

SEMI-STACCATO, or • • • • . Not so short as staccato.

SWELL, or . Increasing and diminishing in power.

TUTTI. Full chorus.

THE. Pronounced *thee* when it precedes a word beginning with a vowel. When it precedes a word commencing with a consonant, the right pronunciation may be found by commencing the word *thus*, and stopping just before *s*. "The earth is thu-Lord's."

VIVACE. Quick and cheerful.

OCTAVA, or 8va. When placed over the notes means that they are to be played an octave higher than written. When placed below the notes they should be played an octave lower than written.

GRADED LESSONS.

NOTE TO TEACHERS.

Dear Teachers:—The object of the *authors* of this work was not to do your work but to help you by making clear and concise Theoretical Statements and practical hints in Voice Culture; followed by a series of Graded Lessons introducing the various topics in such a systematic way that we confidently believe it will meet your approval whether in the Singing School, Day School or Institute. You are left free to use your own way and judgment in giving the lessons. However always keep in mind the three following points.—First the *Reality*, Second its *Name*, and Third its *Sign*. Always use a Black Board and Hall's Chart, to be thoroughly successful in your work. If we can help you in any way write us.

We are yours Truly
The Authors.

The Scale represented on staff with the G or *Soprano Clef.*

The Scale represented on staff with the F or *Bass Clef.*

No. 1. Explain the *Staff* and *Close.*

1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.
C, D, E, F, G, A, B, C. C, B, A, G, F, E, D, C.
Do, Re, Mi, Fa, Sol, La, Ti, Do. Do, Ti, La, Sol, Fa, Mi, Re, Do.

1, 2, 3, 4, 5, 6, 7, 8. 8, 7, 6, 5, 4, 3, 2, 1.
C, D, E, F, G, A, B, C. C, B, A, G, F, E, D, C.
Do, Re, Mi, Fa, Sol, La, Ti, Do. Do, Ti, La, Sol, Fa, Mi, Re, **Do.**

No. 2. Explain *Key of C, Double Measures, Signature,* and *Quarter Notes.*

Mu - sic, mu - sic source of pleas-ure, Loud and soft it flows in measure; Now all sing and not grow wea - ry, Tho' the weather may be drear - y.

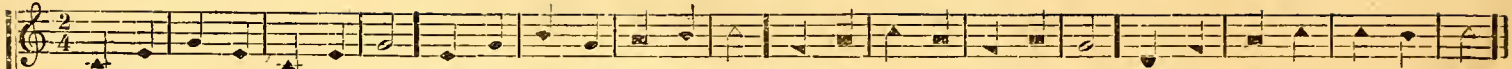
No. 3. (May be sung with No. 2.)

No. 4. Explain *Half Notes and Broad Bar.*

Let us with a joy - ful mind Praise the Lord for He is kind; For His mer - cies shall en - dure, Ev - er faith-ful, ev - er sure.

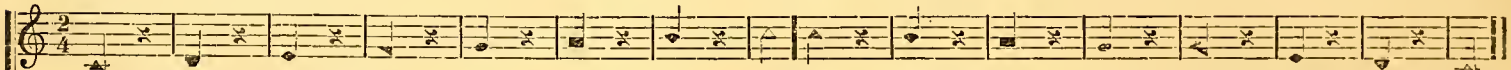
No. 5. (May be sung with No. 4.)

No. 6. Explain *Skips.*

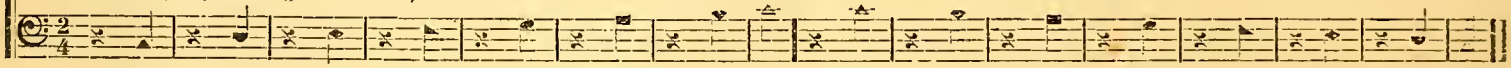


No. 7. (May be sung with No. 6.)

No. 8. Explain *Quarter Rest.*



No. 9. (May be sung with No. 8.)

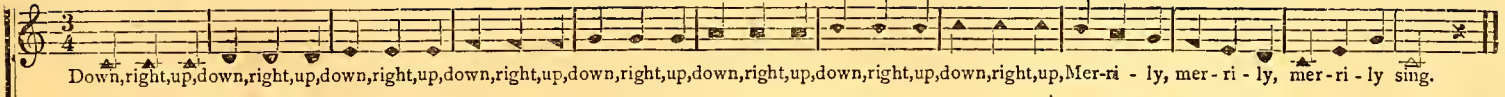


NOTE.—At this point, the teacher may explain the difference between *Ladies' Voices* and *Gentlemen's Voices;* also *Middle C.*

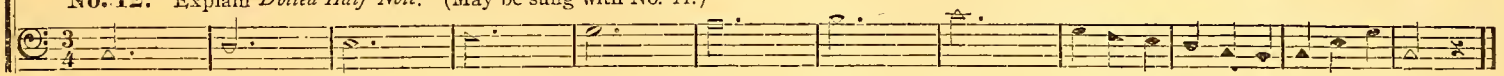
Harmony.

No. 10. Explain the *Brace,* singing in *Four Parts* and *Half Rest.* J. H. HALL.

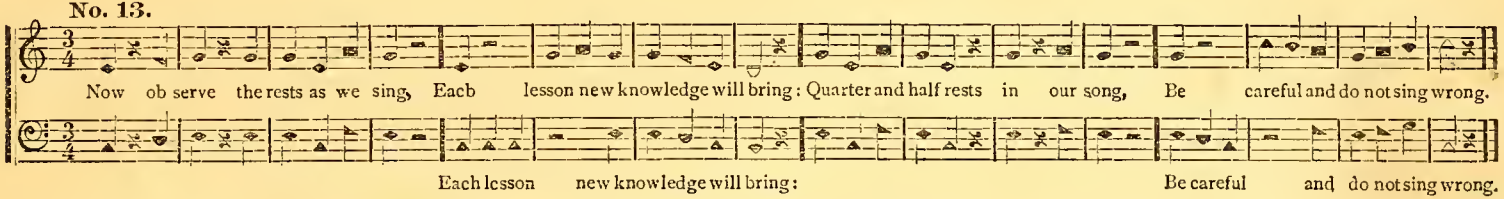
No. 11. Explain *Triple Measure.*



No. 12. Explain *Dotted Half Note.* (May be sung with No. 11.)



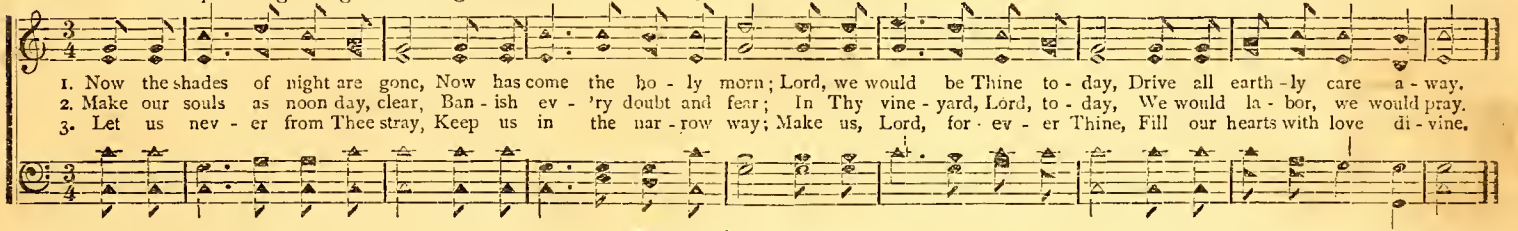
No. 13.



The Shades of Night.

J. H. HALL.

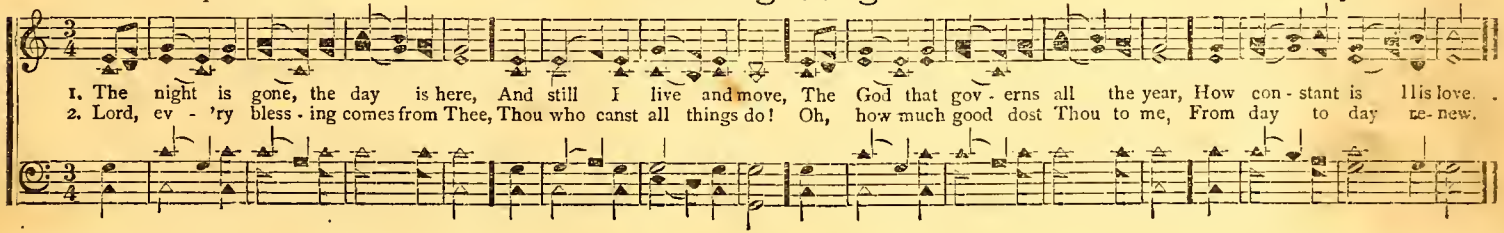
No. 14. Explain beginning and ending with a *Fractional Part of a Measure.*



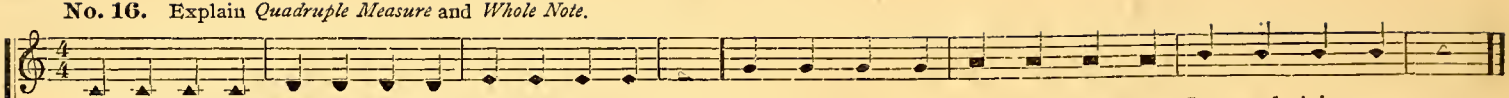
No. 15. Explain the *Slur.*

Morning Song.

J. H. HALL.



No. 16. Explain *Quadruple Measure* and *Whole Note.*



No. 17. (May be sung with No. 16.)

Little Things.

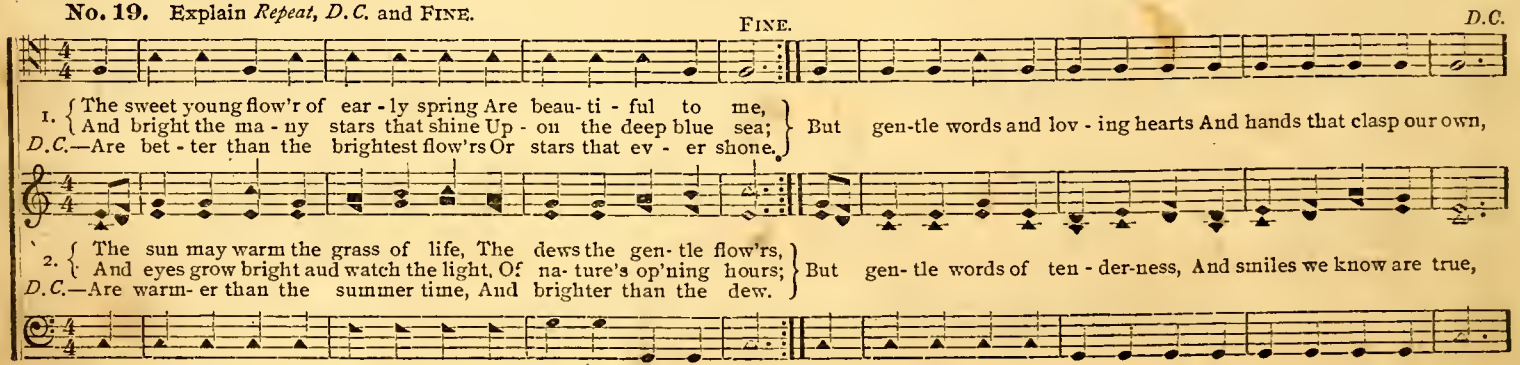
No. 18. Explain the *Whole Rest.*

J. H. H.

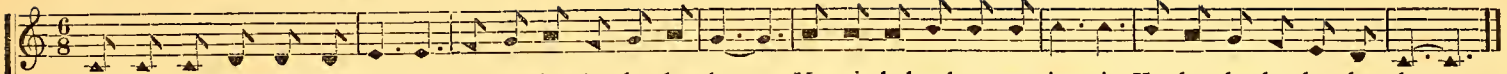
Gentle Words.

J. H. HALL.

No. 19. Explain *Repeat, D.C.* and FINE.



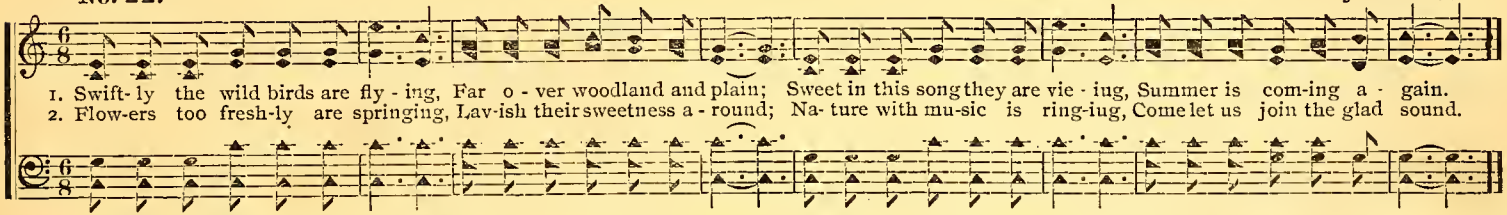
No. 20. Explain *Sextuple Measure* and *Tie.*



No. 21. (May be sung with No. 20.)

The Wild Birds.

No. 22. J. H. HALL.

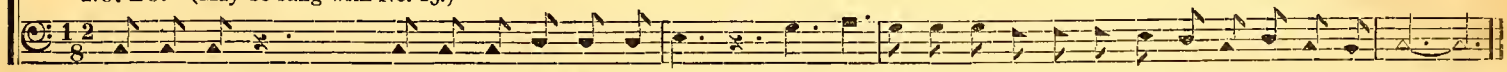


No. 23. Explain *Compound Triple Measure.*

No. 24. (May be sung with No. 23.)

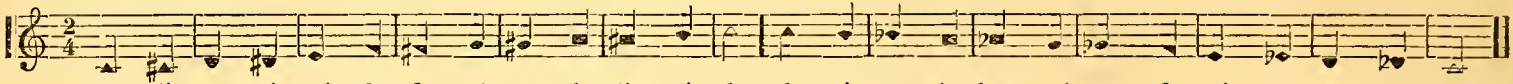
No. 25. Explain *Compound Quadruple Measure.*

No. 26. (May be sung with No. 25.)

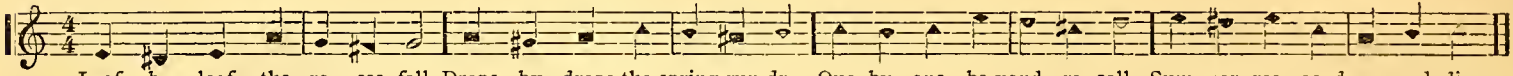


NOTE TO TEACHER.—The following *Chromatic Scale* and *exercises* are not to be used until after the *Intermediate tones* of the *scale* have been practiced by *imitation* and *blackboard exercises.*

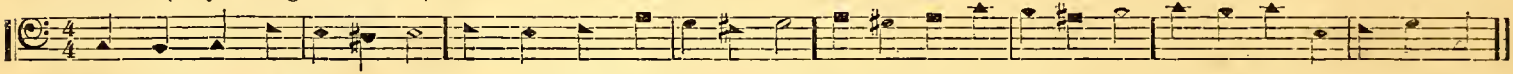
No. 27. Explain *Chromatic Tones* and *Scale.*



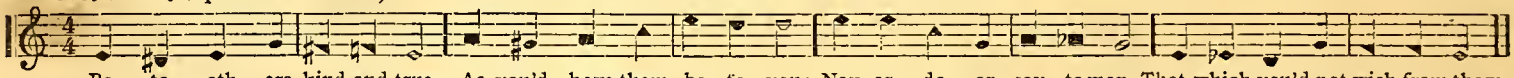
No. 28.



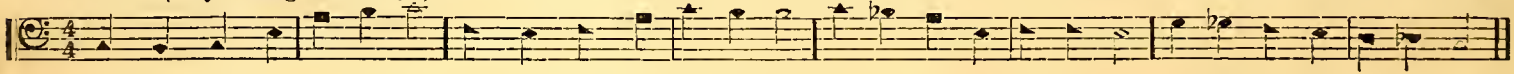
No. 29. (May be sung with No. 28.)



No. 30. (Explain the *Natural.*)



No. 31. (May be sung with No. 30.)



Gently Falls the Dew.

No. 32. J. H. HALL.

Try Again.

Explain *Key of G*,

CHAS. L. MOORE, by per.

1. Here we meet in joy-ful con-cert, In our pleasant singing school Let no one fear, or lack true courage, Try a-gain shall be our rule.
2. Hap-py fac-es beam a-round us, Heart to heart, and voice to voice, We now will swell the tune-ful measure, For in song we now re-joice.
3. Let us join our young companions, In the pleasaut singing school, If we should fail we'll not give o-ver, Try a-gaiu shall be our rule.

Chorus.

Try a-gain, try a-gain, Try a-gain shall be our rule, Try a-gain, try a-gain, Try a-gain shall be our rule.

Merry May.

Explain *Triplets*.

J. H. HALL.

Fine.

Merry May, merry May, We will lightly sing, yes lightly sing Merry May, merry May, We will sing thy welcome lay.
Merry May, merry May, Merry May, merry may,

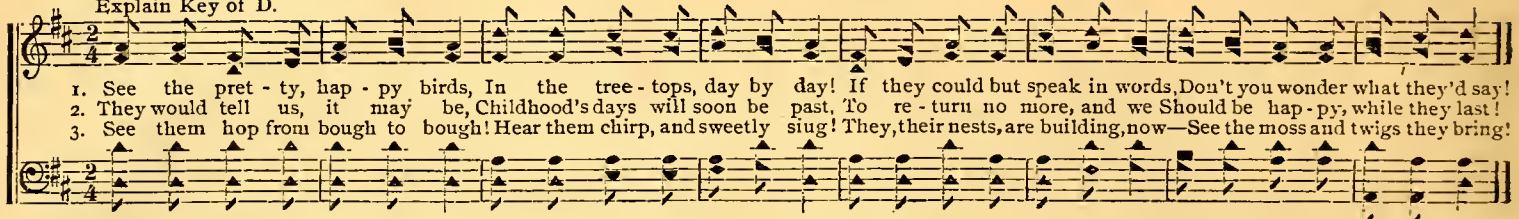
D.C.

Merry May, merry May, We will sing of thee, Merry May, merry May, We will sing of thee.
Tra la la la, Tra la la la, merrily sing Tra la la la, Tra la la la, merrily sing of thee.

See the Pretty, Happy Birds.

E. R. LATTA. J. H. RUEBUSH.

Explain Key of D.



Sweet Summer's Gone Away.

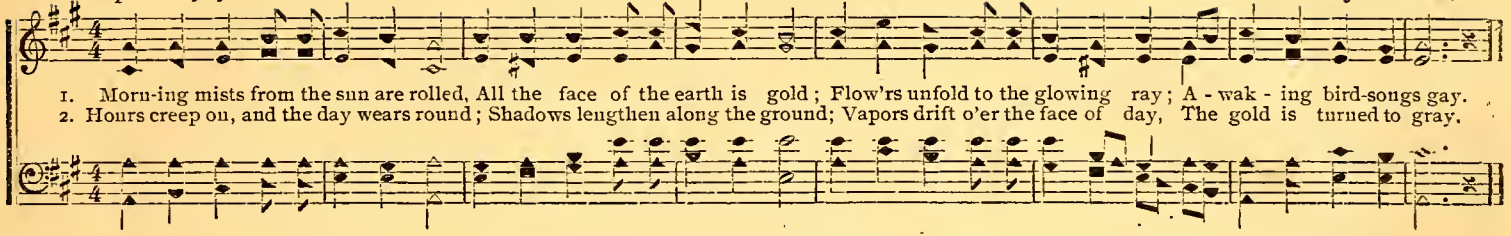
S. C. HANSON.

From MERRY MELODIES, by permission of S. C. Hanson, Williamsport, Ind.

The Golden Morn.

Explain *Key of A.*

J. H. HALL.



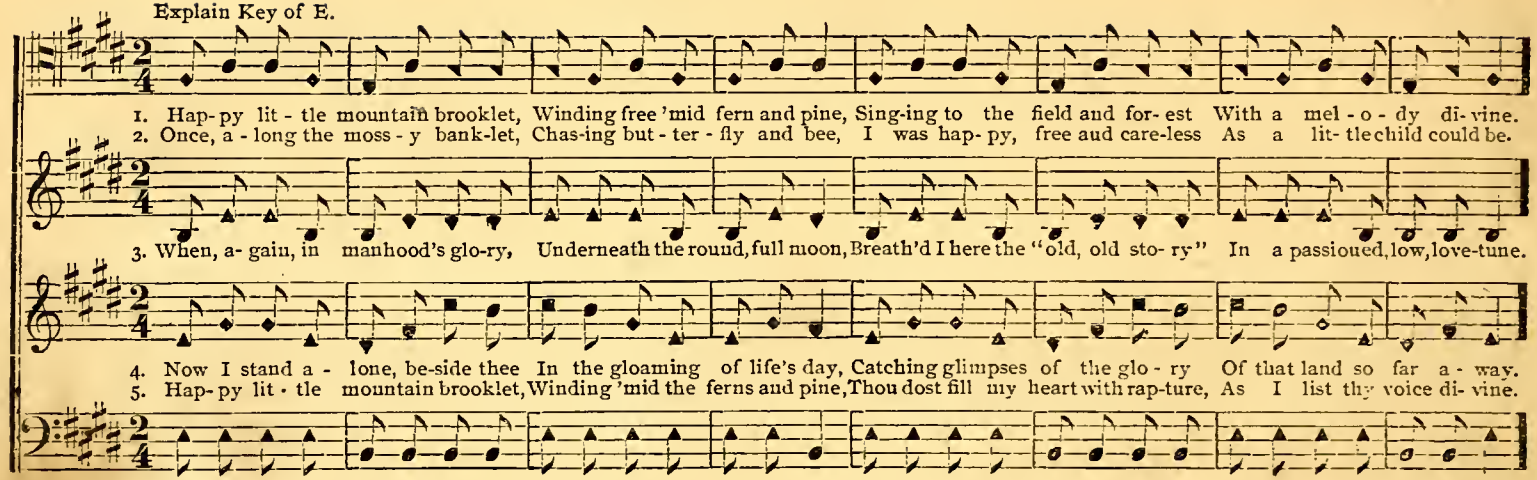
Thoughts of Childhood.

G. W. HALL.

The Mountain Brooklet.

A. S. K. A. S. KIEFFER.

Explain Key of E.



Chorus.

Used by permission.

Explain *Key of B.*

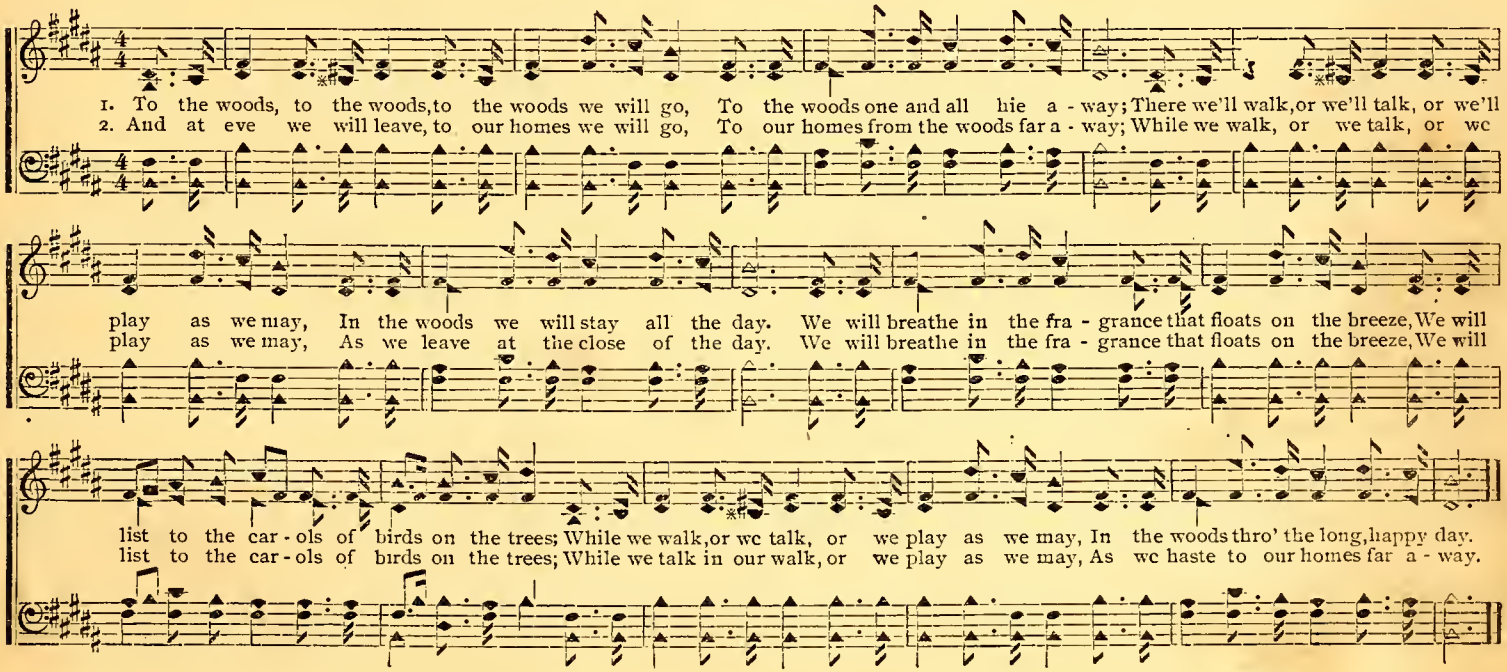
Ola.

EVA H. KING.

Picnic Song.

A. S. KIEFFER.

W. H. RUEBUSH.



All Hail to Thee.

ELIZA COOK. GEORGE BAKER.

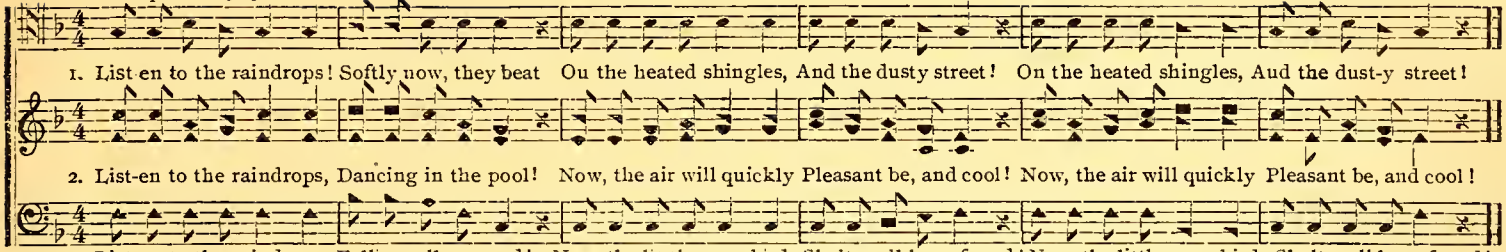
Explain *Key of F♯*

By permission.

Listen to the Raindrops.

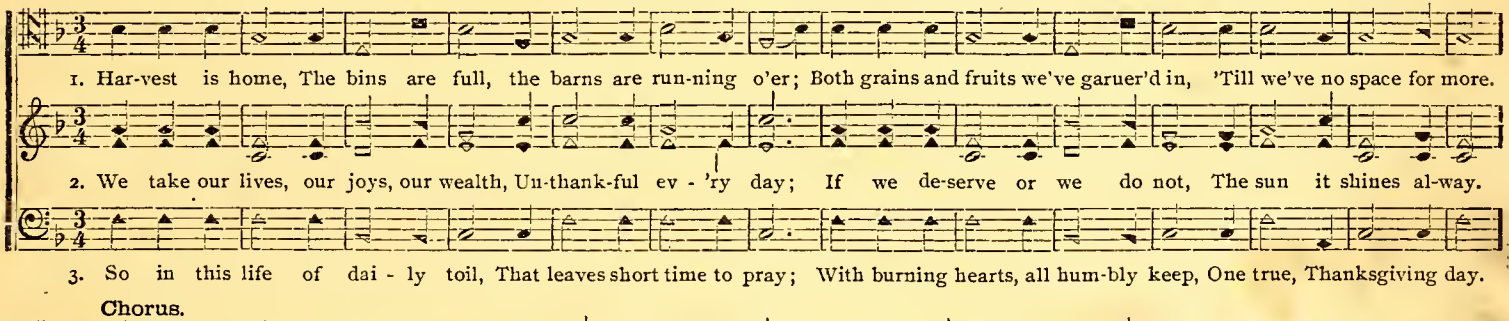
E. R. LATTA. J. H. RUEBUSH.

Explain *Key of F.*

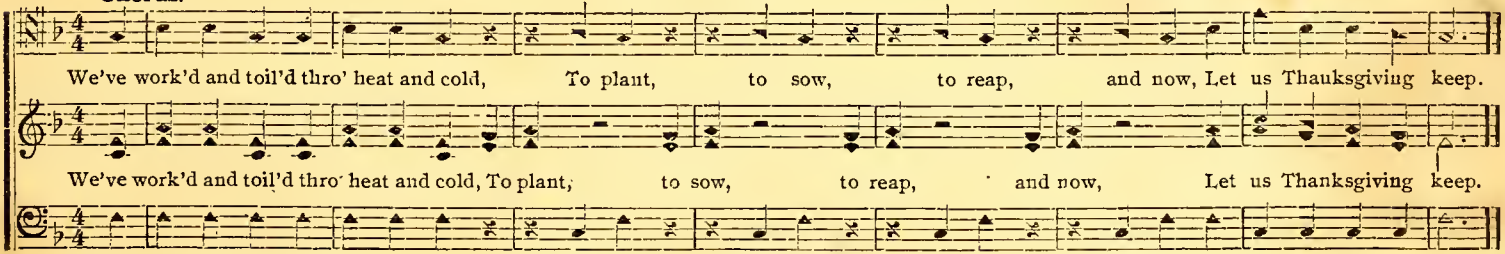


Country Life.

D. WILSON.



Chorus.



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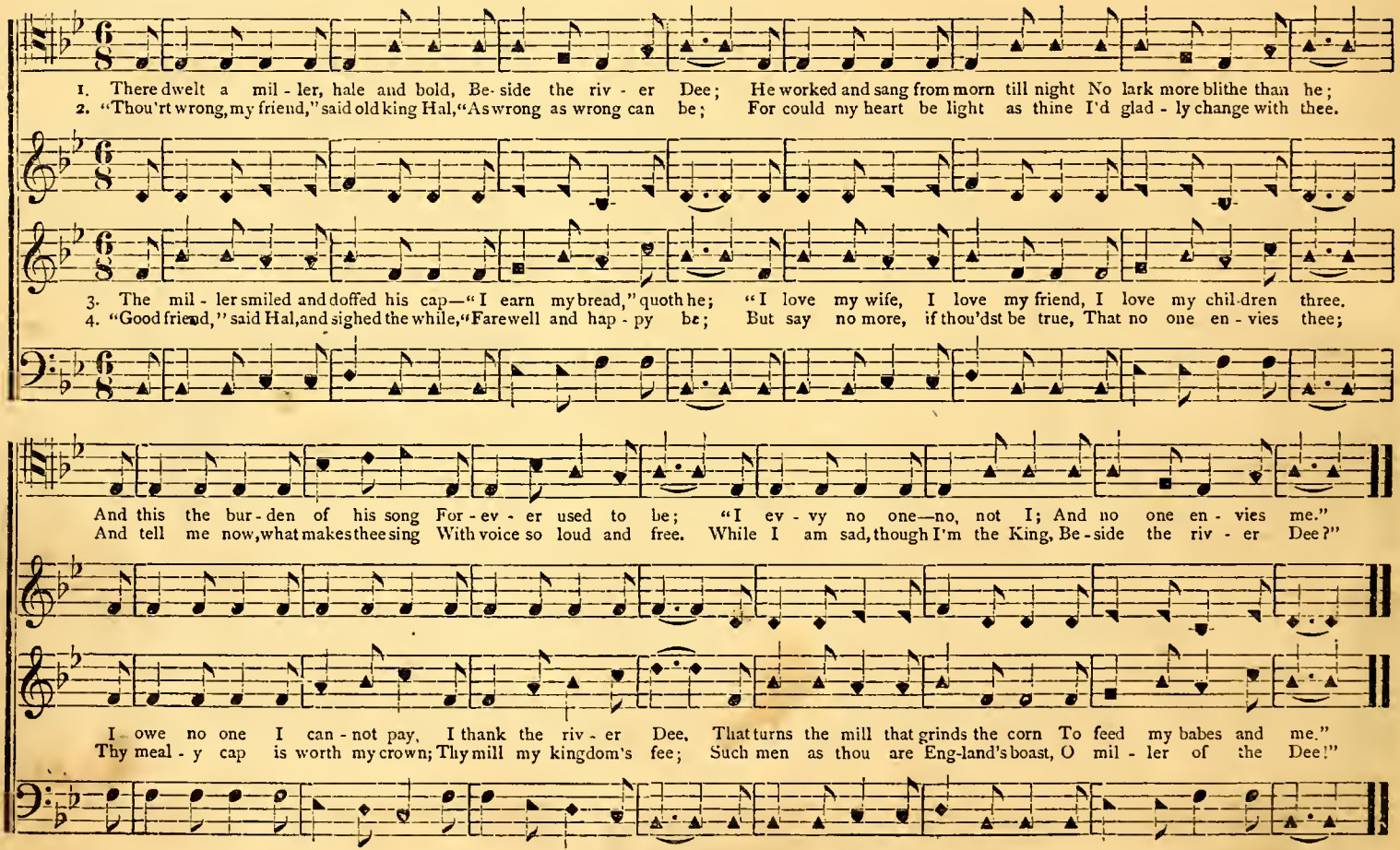
The King and the Miller.

Words by ALEXANDER MACKENZIE.
Explain Key of B♭.

Music by FRANK FOREST.



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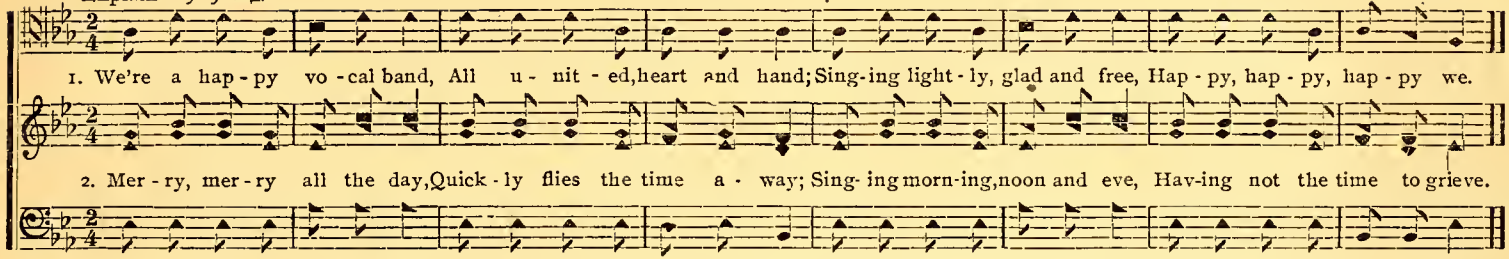
We're a Happy Vocal Band.

J. H. LESLIE.
Explain *Key of E♭.*

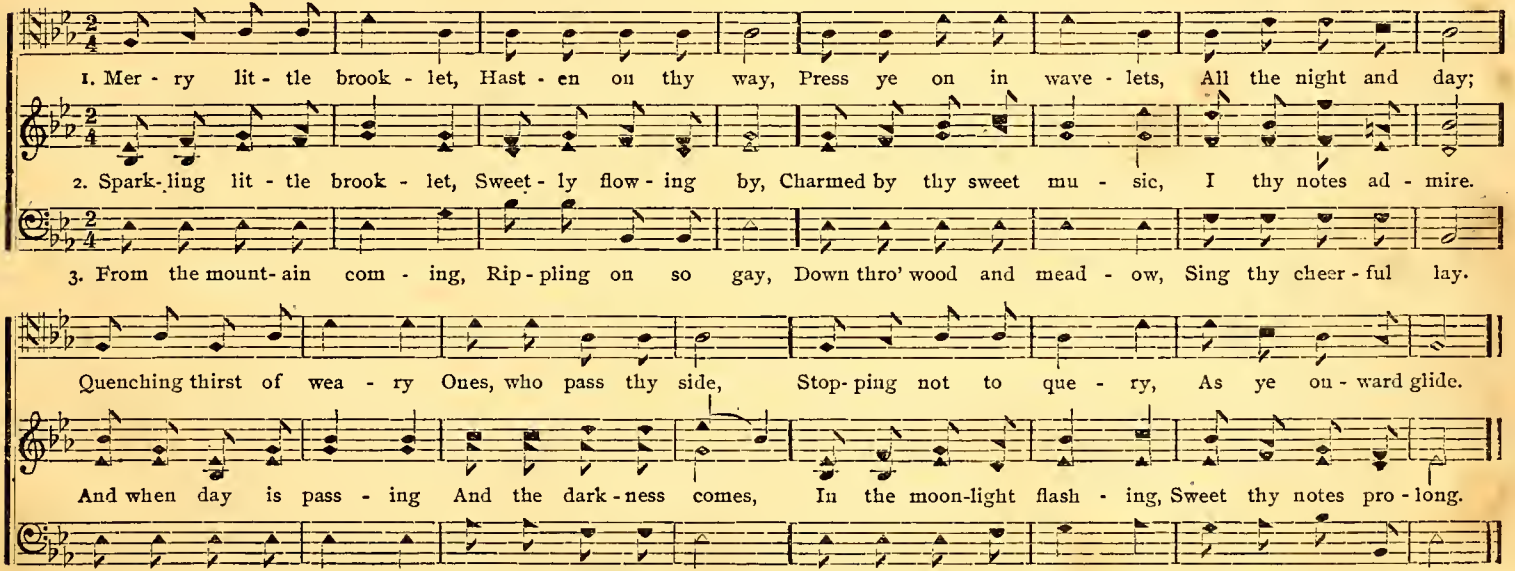
By per. E. D. KECK.



Music of The Brooklet.

S. J. O.

S. J. OSLIN.



Don't Forget the Old Folks.

Explain *Key of A♭.*

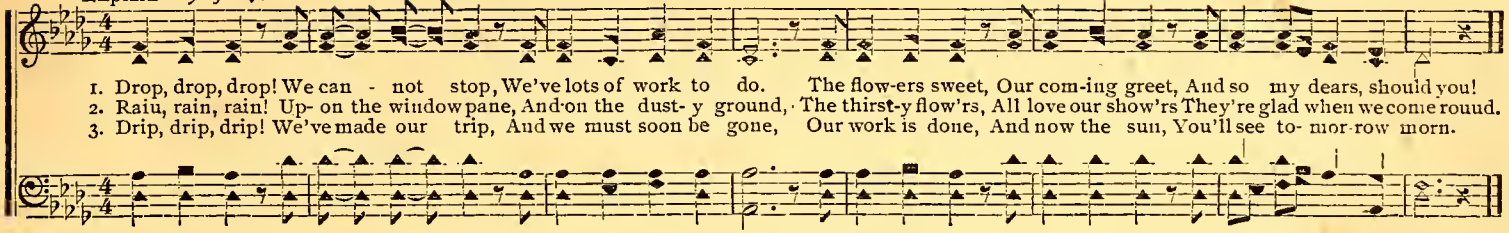
L. S. LEASON.

By permission of L. S. LEASON.

Song of the Raindrops.

W. H. GARDNER.
Explain *Key of D♭.*

J. H. HALL.



Our Youthful Days.

J. D. VAUGHN.

E. T. HILDEBRAND.

Faces Far Away.

Explain *Key of G♭.*

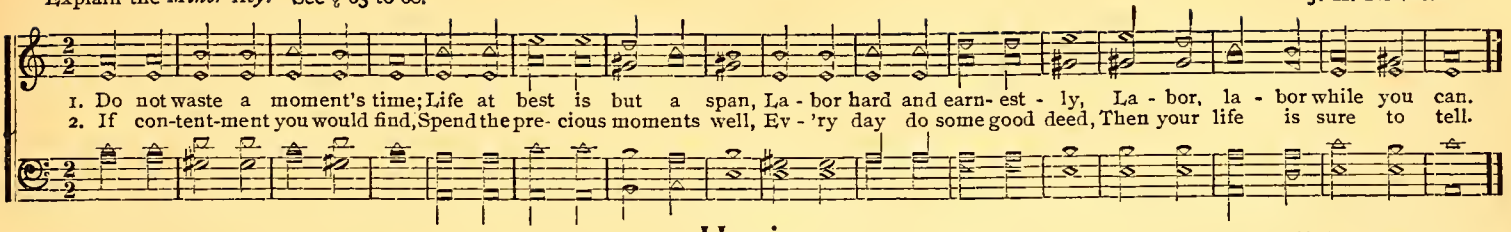
Slow.

Words and Music by E. T. HILDEBRAND.

Labor.

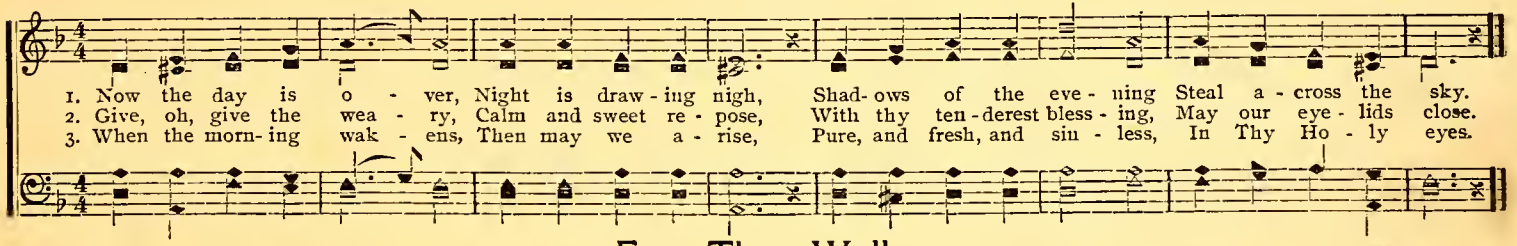
Explain the *Minor Key*. See § 63 to 68.

J. H. RUEBUSH.



Hoxie.

E. T. HILDEBRAND.



Fare Thee Well.

J. H. HALL.

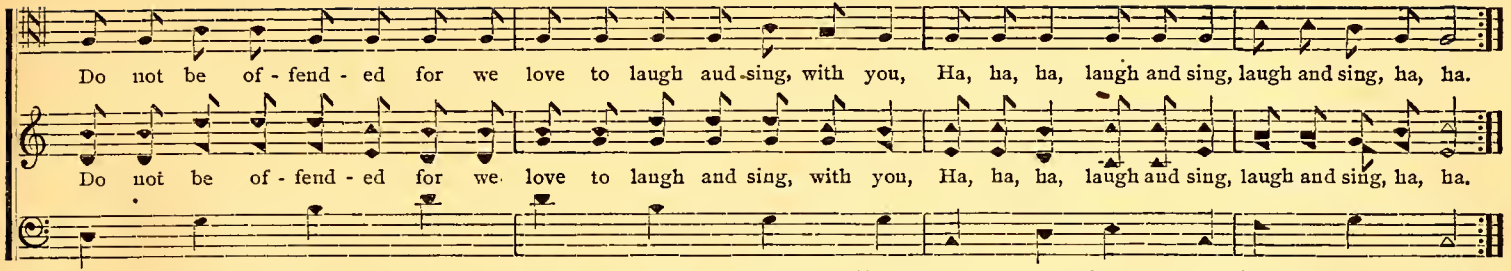
Bravo, Bravo All.

C. E. L.

C. E. LESLIE.

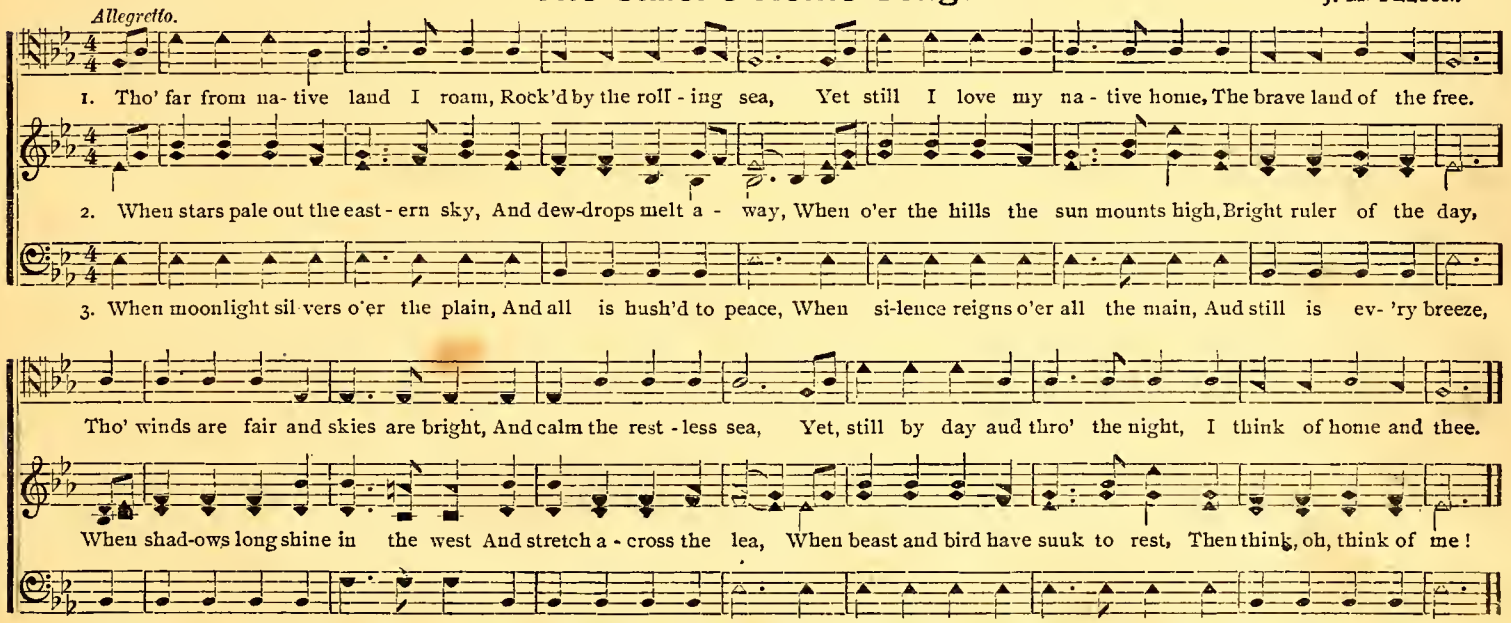
Cheerfully.

By permission of the Author.



The Sailor's Home Song.

J. M. PELTON.



Don't Fret.

Observe Whole Measure Rests and Staccato.

J. H. FILLMORE.

By permisson of FILLMORE BROS.

The Old Farm Gate.

Arr. from E. J. Hall's Poem, by Florence Le Claire.

Arr. by H. R. Palmer.

Copyright, 1878, by H. R. Palmer, Used by permission.

Pictures in the Clouds.

NELLIE WICKIZER. *Moderato.* R. H. RANDALL.

Duet. *May be sung as a Solo, by omitting the Alto.*

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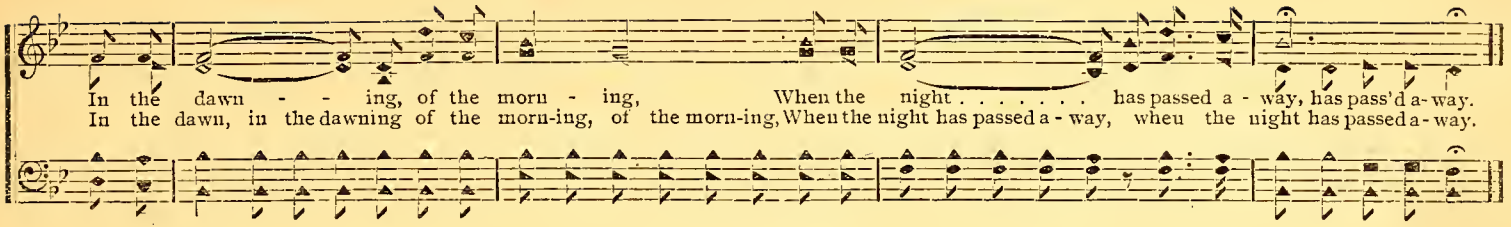
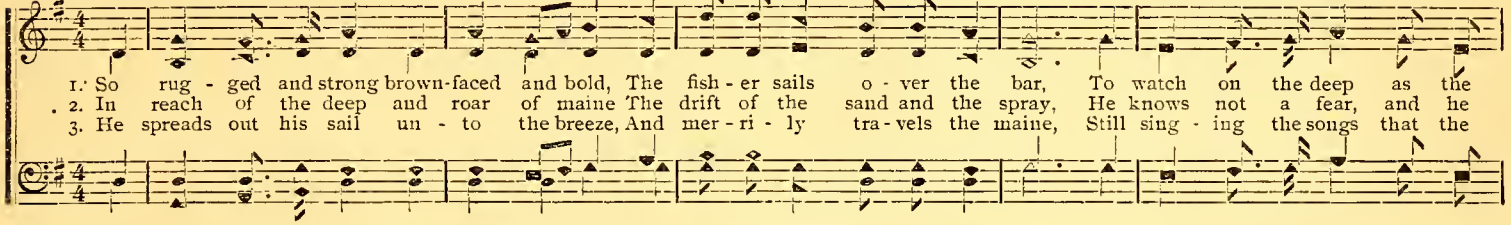
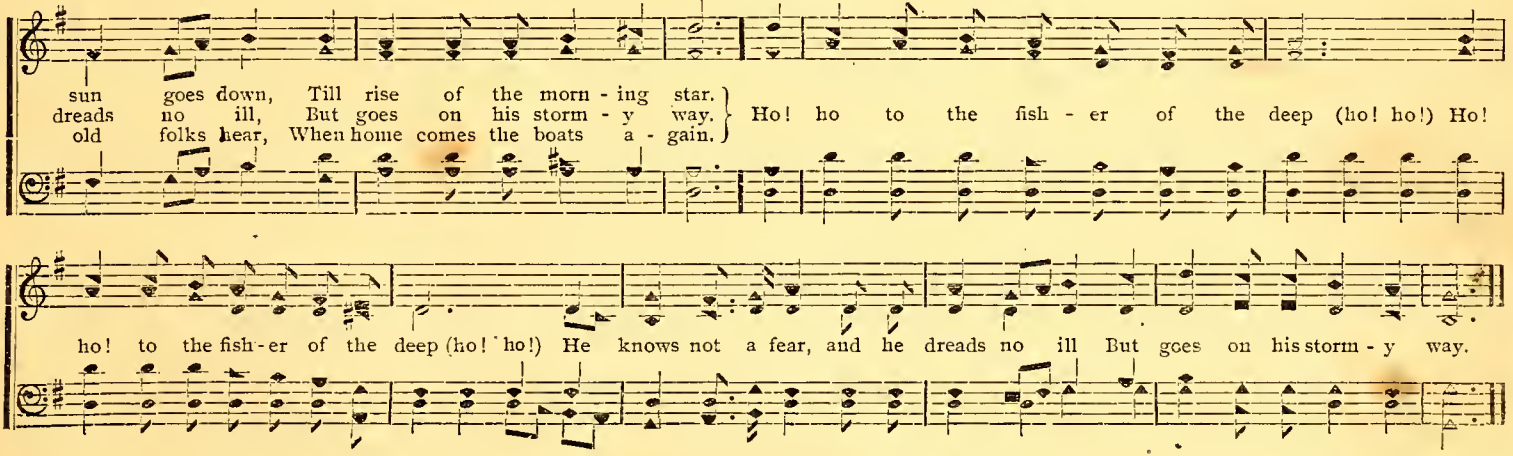


The Fisher.

FRED. WOODROW. CHAS. H. GABRIEL, by per.



Chorus.



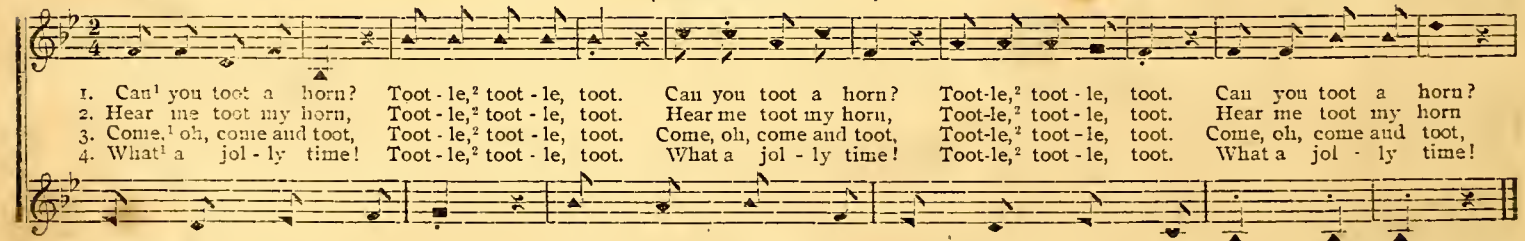
Away to the Forest Shade.

LAURA E. NEWELL. JAS. L. ORR.

Tootle-Toot.

(PRIMARY SONG.)

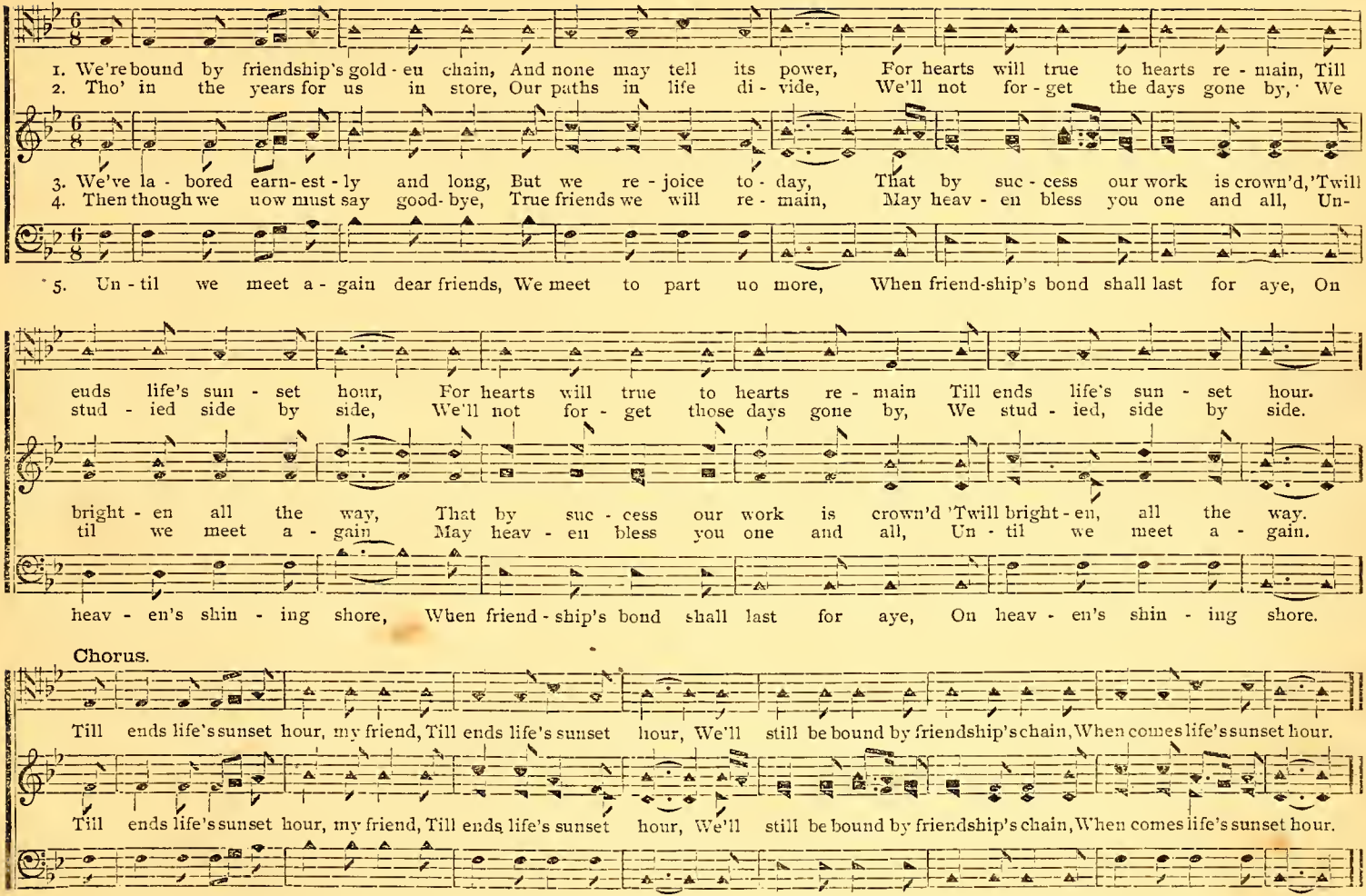
S. C. HANSON, by per.



1. Close both hands. Hold the end of the thumb of left hand erect, ready to place to the lips. Place the end of the thumb of right hand against the lower part of left hand.
2. Raise hands from position (1) and place them so as to represent a horn—the left thumb against the lips.

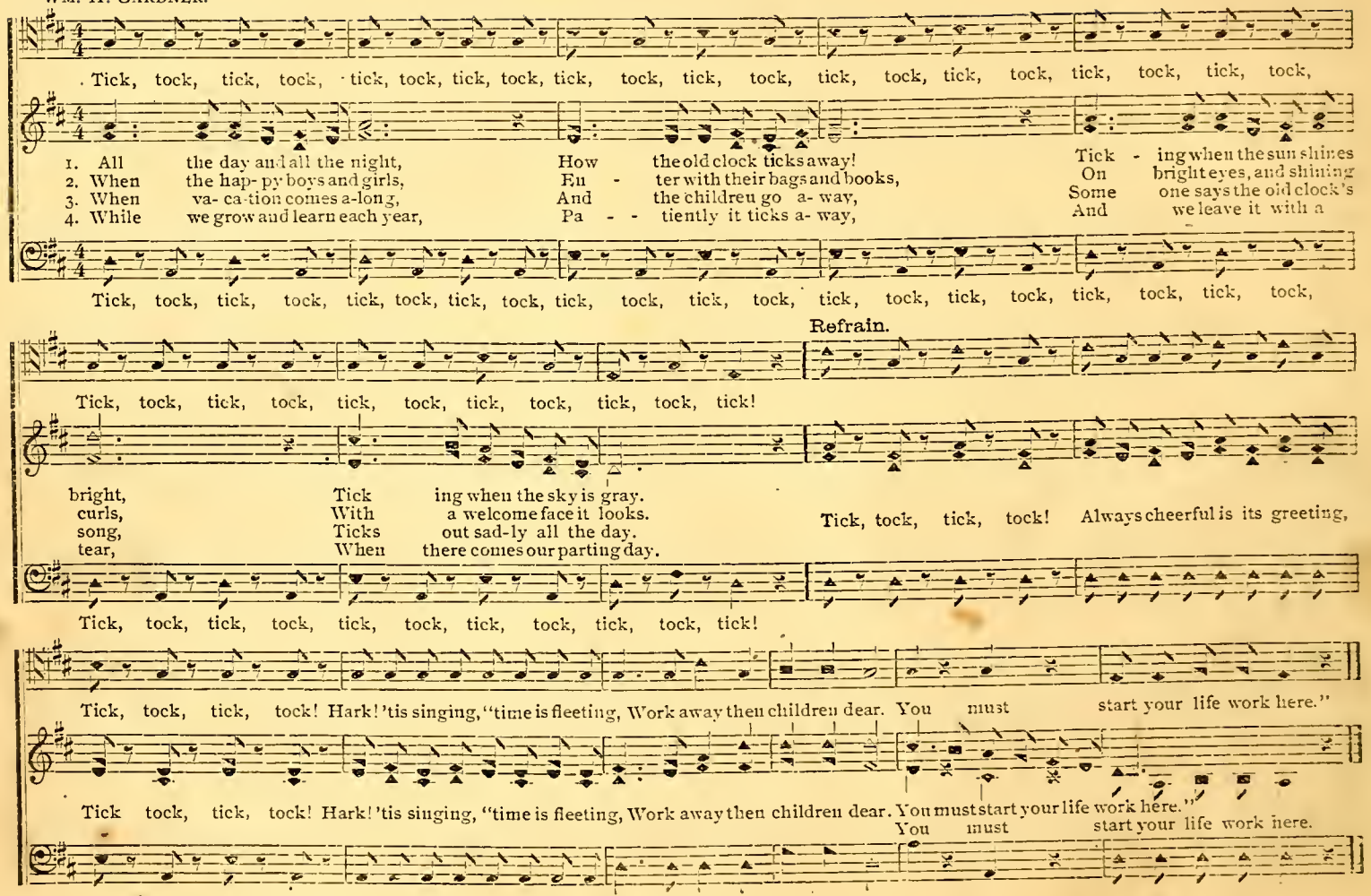
Friendship.

LAURA E. NEWELL. JAS. L. ORR.



Song of the Clock.

Wm. H. Gardner. J. H. Rosecrans.



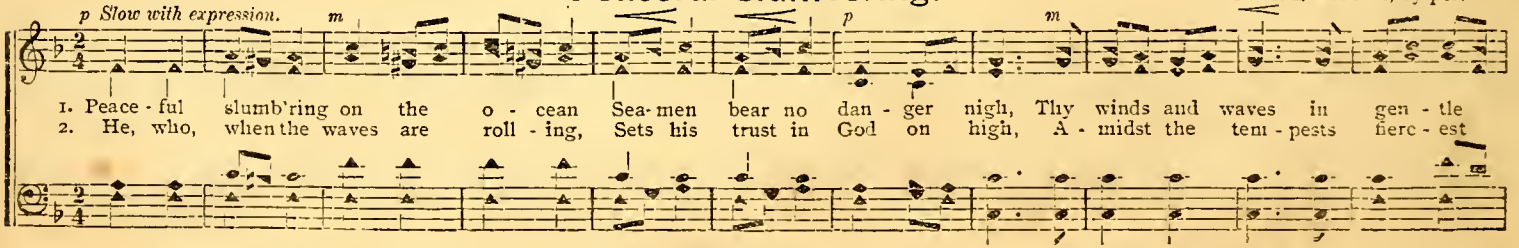
STARKWEATHER.

Over That Jasper Sea.

NEVA E. PARKHILL. (Dedicated to my niece, GRACE B. DRAKELY, Cottage Grove, Wis.) C. E. LESLIE, April 26, 1880, by per.

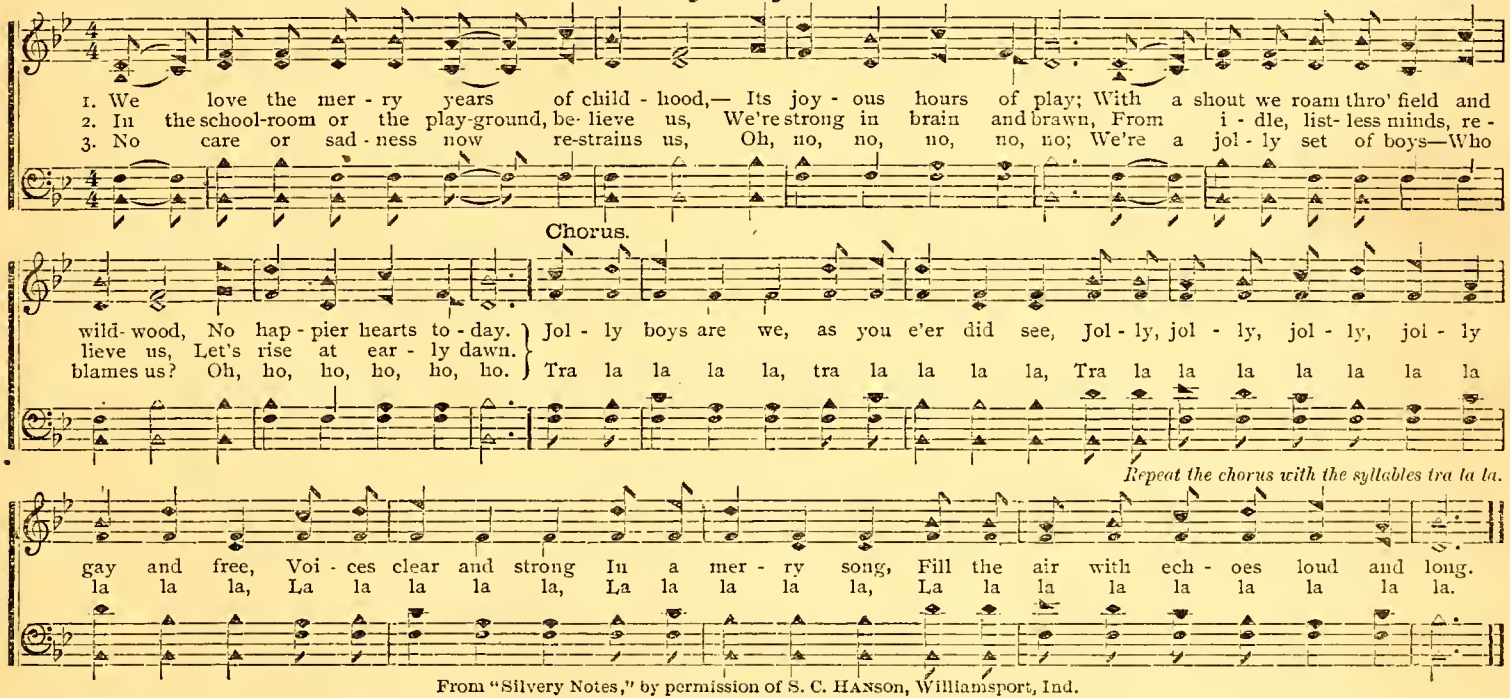
Peaceful Slumbering.

CHAS. L. MOORE, by per.



Jolly Boys.

S. C. H. S. C. HANSON.



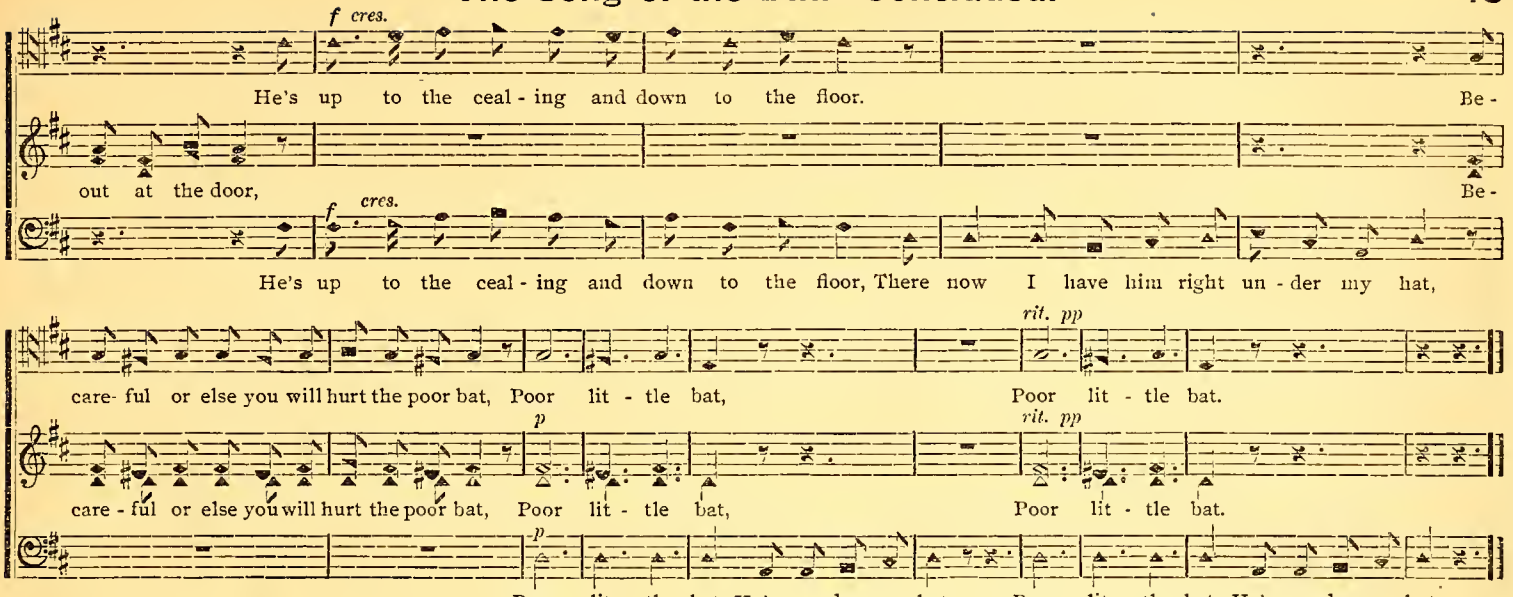
From "Silvery Notes," by permission of S. C. HANSON, Williamsport, Ind.

The Song of the Bat.

Commit the words and music, and the piece will be well received in concert.

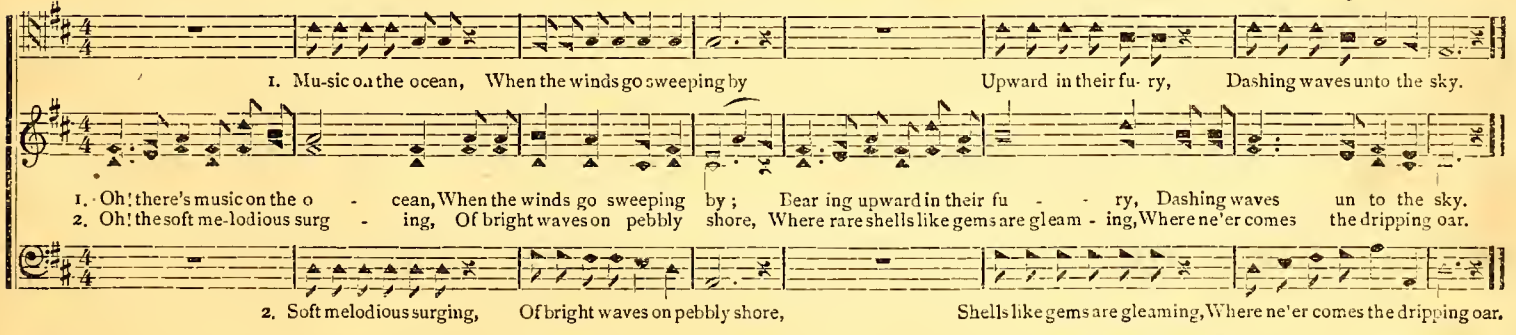
C. E. L. C. E. LESLIE.

By permission of the Author.



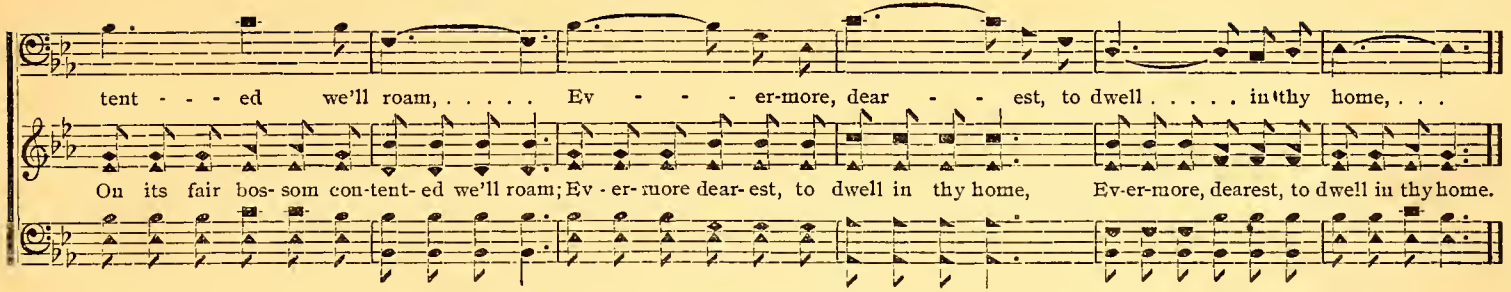
Music on the Ocean.

J. H. Hall.



Row the Boat Lightly, Love.

J. H. RUEBUSH.



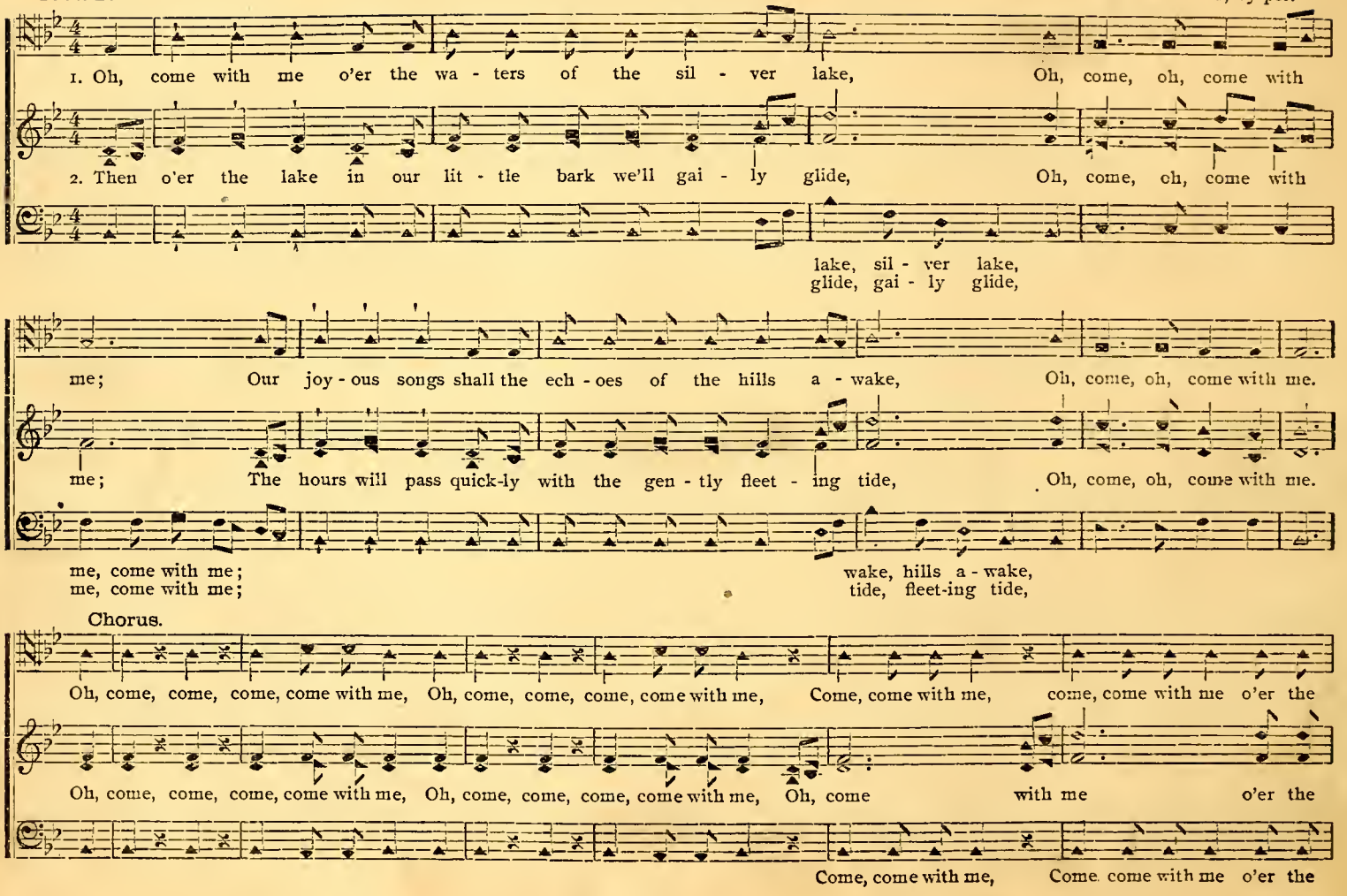
Mary had a Little Lamb.

E. T. HILDEBRAND.

Oh, Come with Me.

F. M. D.

FRANK M. DAVIS, by per.



Oh, Come With Me.—Concluded.

Repeat softly after last verse.

wa- ters of the sil - ver lake, Come, come with me, come, come with me, And with mu - sic sweet the dis - tant ech- oes wake.

wa- ters of the sil - ver lake, Oh, come with me, And with mu - sic sweet the dis - tant ech - oes wake.

Come, come with me, come, come with me,

A. S. K.

Midnight Serenade.

ALDINE S. KIEFFER.

1. 'Tis mid - night! 'tis mid-night, And ev - 'ry mount- ain height Is bath'd in a sea of glo - ry, This mys - tic moon- light night.

2. The moon-light! the moon-light Fills ev - 'ry mount- ain bow'r; And stars, like the eyes of an - gels, Beam on each rock - y tow'r.

3. 'Tis mid - night! 'tis mid - night O'er mountain, vale, and sea; And sweet are the night winds sing - ing Their songs of love to thee.

Chorus.

O fair - y moon-light night! I love thy tran - quil hours, And drink thy beau - ty in A-mong these mountain bow'rs.

O fair - y moonlight night! I love thy tran - quil hours, And drink thy beau- ty in A- mong these mountain bow'rs.

O fair - y moon-light night! I love thy tran - quil hours, And drink thy beau - ty in A-mong these mountain bow'rs.

By permission.

"Rum or Right," "Which Shall it Be?"

WM. H. GARDNER. J. F. KING, by per.

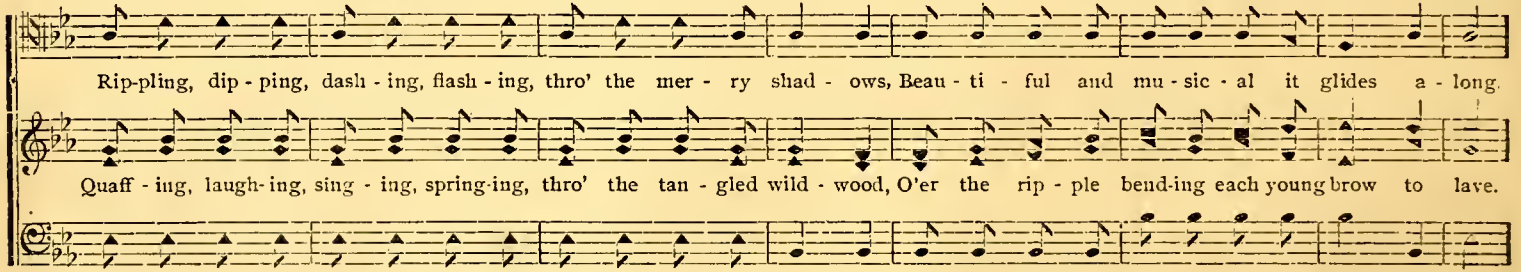
When The Morn with Dewy Fingers.

E. R. LATTA. FRED. A. FILLMORE.

By permission of Fillmore Bros.

The River's Song.

J. L. GILLESPIE.



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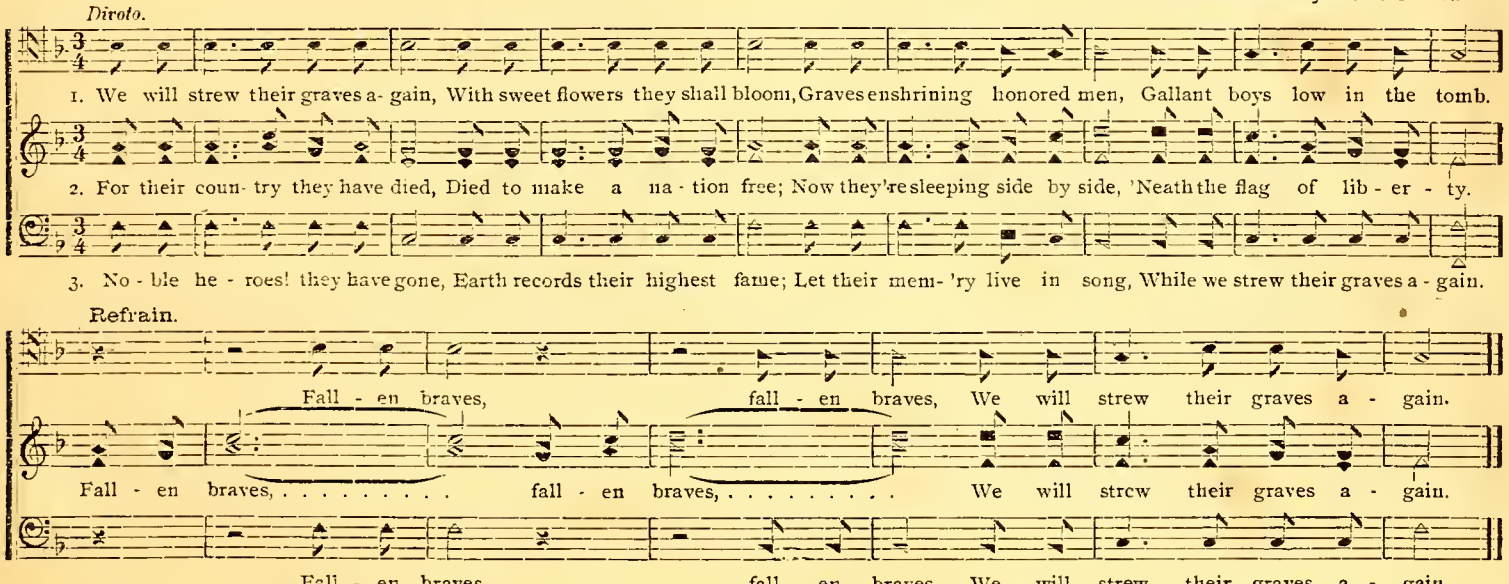
We will Strew their Graves Again.

Words and Music by W. T. GIFFE.



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My Native Village Bells.

Quartet.

S. W. Straub.

Used by permission.

Chorus.

Sweet bells, sweet bells, sweet bells, sweet bells, I love to hear the chiming, chiming of my vil-lage bells, I
Sweet bells, sweet bells, sweet bells, sweet bells, I love my na - - tive
Sweet bells, sweet bells, sweet bells, sweet bells, I love to hear the chiming, chiming of my vil-lage bells, I
love to hear the chiming of my na-tive vil-lage bells; I ne'er heard sounds could thrill my heart..... Like thine, my vil-lage bells.
I ne'er heard sounds could thrill my heart Like thine, my vil-lage bells.
vil - - lage bells; I ne'er heard sounds could thrill my heart..... Like thine, my vil-lage bells.
love to hear the chiming of my na-tive vil-lage bells, I ne'er heard sounds could thrill my heart Like thine, my vil-lage bells.

The Gurgle of the Jug.

T. M. T.

T. Martin Towne.

Ad lib.

1. Of all the vile things some peo-ple will hug, The vil-est of things is an
2. For rich and for poor, it car-ries the drug, That poi-sons the blood and that
3. Oh! smash this old jug, this mur-der-ous jug; Let out the vile stuff that you

old fashioned jug; It steal- eth their bed, how - ev - er so snug, And drives them to sleep on some bit of a rug.
red-dens the "mug;" At the last they who drink, their graves will have dug, For iu - to the lake they will stagger "Kerchug!"
fool-ish - ly lug; Put on the *Gough Har - ness*, and hitch up the tug, No lon-ger be hailed as a "Sot," or, a "Plug."

Chorus. *Spirituoso.*

Oh! the gur - gle of the jug, jug, jug, As it fills the guz - zler's mug, mug, mug.

Oh! the gur - gle of the jug, jug, As it fills the guz - zler's mug, mug,

Oh! the gur-gle, gen - tle gur-gle of the jug, jug, jug, As it fill- eth, fill- eth, fill-eth up the guz - zler's mug;

Note.—This excellent piece is published in sheet form with Piano accompaniment. Price, 30 cents.

Copyright, 1884, by S. W. Straub. Used by permission.

*Second time Gurgleiss mo.**

Sweet - est mu - sic for the "Plug," plug, plug, Is the gur - gle of the jug, jug.

Sweet - est mu - sic, rar - est mu - sic for the "Plug," plug, plug, Is the gur - gle, gen - tle gur - gle of the jug, jug, jug.

* If sung as a solo entirely, a good effect is produced by singing the *base* the second time.

O, I am a Merry Sailor Lad.

MALE QUARTETTE. Arr. by J. H. Hall.

1st. & 2d. Tenor.

1. O, I am a mer - ry sail- or lad, With heart both light and free; I high - ly prize my gal-lant ship, I love the deep blue sea.
2. Where bound - ing bil - low rears its head To play with tempest cloud; Where storm's deep voice comes o'er the main, In murmurs hoarse and loud.

1st. Bass.

3. I look to tread the ves - sel's deck, A - mid the howl- ing gale, And lis - ten to the sea-gull's scream, And to the thun-der's rail.
4. O, see the viv - id light-ning play, A-round me bold and free; Yet some will love the dull, tame shore, But an o - cean life for me.

2d. Bass.

Hur-rah! hur-rah! hur-rah!

Hur-rah! hur-rah! hur-rah! I love, I love, I love the dark, blue sea, I love, I love, I love the dark blue sea.

Hur-rah! hur-rah! hur-rah! I love, I love, I love the dark blue sea, I love, I love, I love the dark blue sea.

rit.

Lead Me Where She's Sleeping.

Solo Obligato. *Andante.*

W. T. GIFFE.

1. Lead me some-times where she's sleep-ing, To our lit - tle Min - nie's grave; Where the i - vy

Chorus. *pp*

1. Lead me sometimes, etc.

2. Lead me some-times where she's sleep-ing, To that green and hal - lowed mound; Where the bright young

2. Lead me sometimes, etc.

3. Lead me sometimes where she's sleep-ing, Where our loved, lost Min - nie lies; Where the au - gels

vines are creeping, Where the blooming flow - ers wave, Where the pine-tree boughs are swinging,

stars are peeping Through the trees that guard a - round; Where so oft our hearts have blended,

guard are keeping, As they're wiug-ing thro' the skies; Where the piue-tree boughs are swinging,

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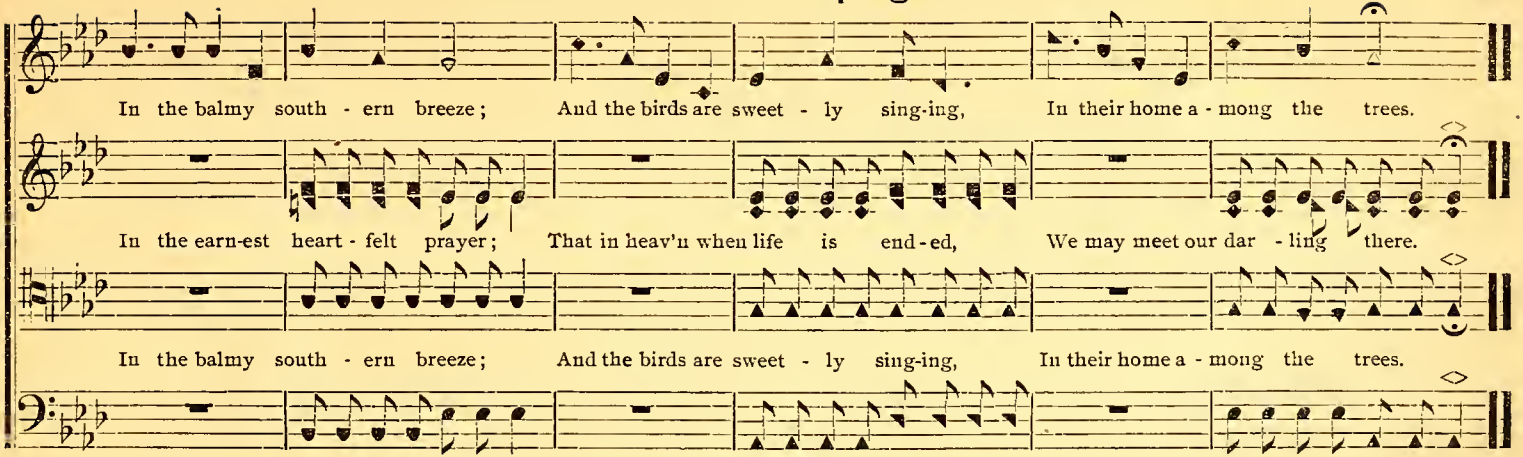


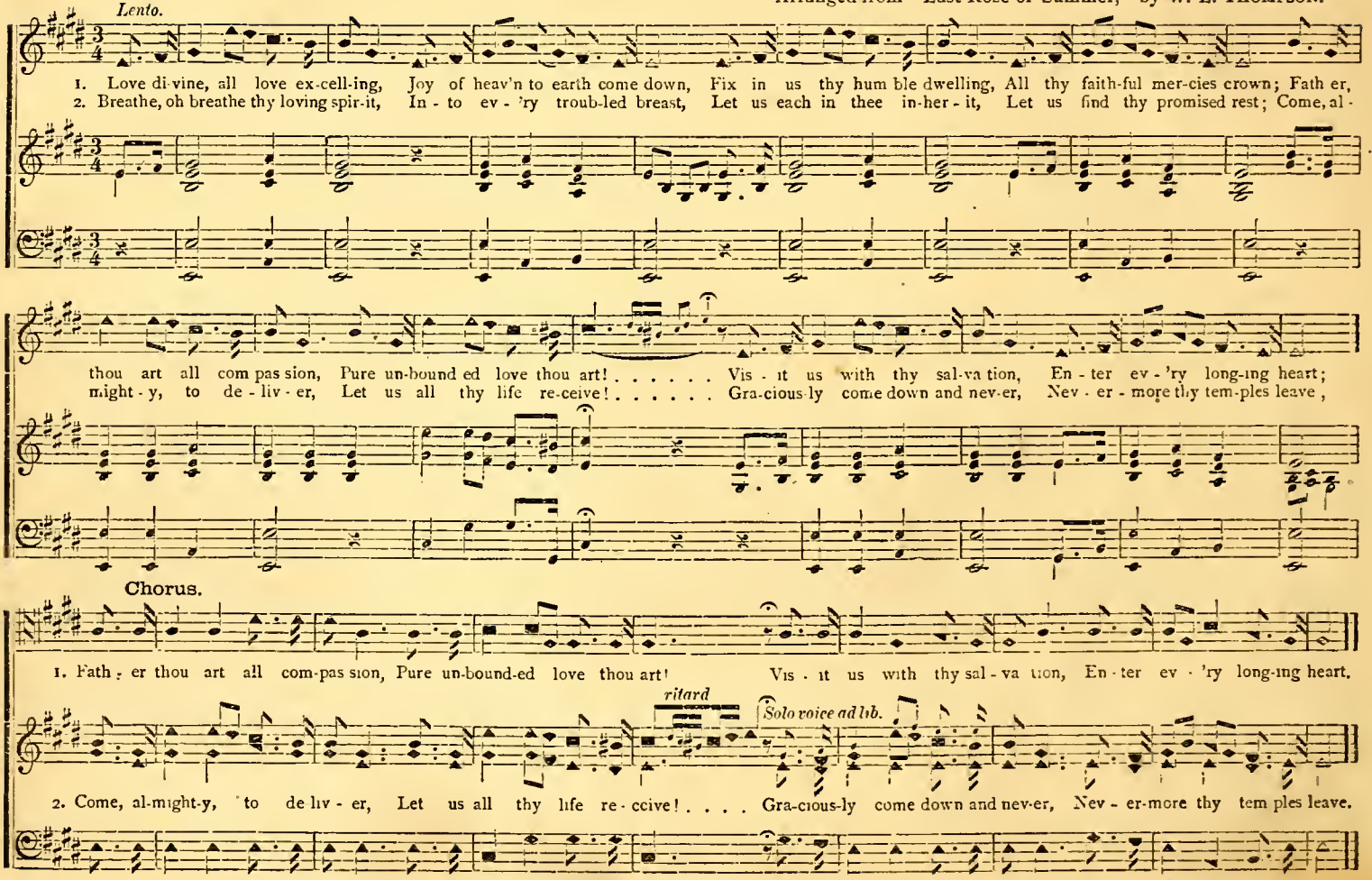
LONGFELLOW.

Good-night, Beloved.

GEO. BAKER.

Love Divine.

Arranged from "Last Rose of Summer," by W. L. THOMPSON.



By per of Will L. Thompson & Co., East Liverpool, Ohio, and The Thompson Music Co., Chicago, Ill

The Rose of Sharon.*

Affectionately inscribed to Mrs. PALMER. Written March 8th, 1878. Words and Music by H. R. PALMER.

* Of the many names given to our Saviour, the Rose of Sharon is the most beautiful. This little hymn was written on the shores of the Mediterranean, amid the fragrance of ever-blooming roses, and beneath the matchless beauty of Italian skies. Thoughts of the Holy Land on the farther shore, and of the purity and loveliness of the life of our Saviour mingled unconsciously with the surrounding beauty, and took form in this little poem and melody.

Copyright June, 1878, by H. R. PALMER. Used by permission.

Merrily Sing.

Words and Music by J. H. FILLMORE.

By permission of FILLMORE BROS.

Lift your hearts to joy and glad-ness, With the ech-oes of our song; Then, sing our hap-py evening song (mer-ri-ly sing;) Cheerily
Lift your hearts to joy and glad - ness,
Joy is found in ev - 'ry meas - ure, Let its pleasures now a - bound; Then, sing our hap-py evening song; Cheer-i-ly
Joy is found in ev - 'ry meas ure, mer-ri-ly sing,
now the joy ful notes pro-long (mer ri ly sing;) Heartily join our cheer-ful, hap-py throng (merrily sing,) Merri-ly sing, mer-ri-ly sing.
mer ri-ly, mer-ri-ly,
now the joy-ful notes prolong (mer-ri-ly sing;) Heartily join our cheer-ful, hap-py throng (merrily sing,) Merri-ly sing, mer-ri-ly, mer-ri ly sing.

If You Were Only Here.*

WALTZ SONG.

Arr. by W. H. Burgett.

1. If you were on - ly here, ... The same as in the past, ... My heart would not be drear, ... My
3. If you were on - ly here, ... This soft and balm - y night, ... The stars would bright ap- pear, ... My
5. If you were on - ly here, ... How hap - py I would be, ... My heart would not be drear, ... If
La la la la

FINE.
gone would be my mo- ments of an - guish, If you, love, were on - ly here.
do you know what joy you could give me, If you, love, were on - ly here.
I would be so joy - ous and hap - py, If you, love, were on - ly here.
la la la la la la la la la la la la la la la.
la la la la la la la la la la la la la la la
la la la la la la la la la.
2. But the birds have ceased to sing, And the flow'rs have ceased to bloom; And I am lone - ly
4. Have you for - got the vows We made in the flow'r - y glade, Be-neath the old tree's
La la la la la la la la la la la la la la la la la la la la la la
La la la la la la la la la la la la la la la la la la la la la la
La la la la la la la la la la la la la la la la la la la la

If You Were Only Here.—Concluded.

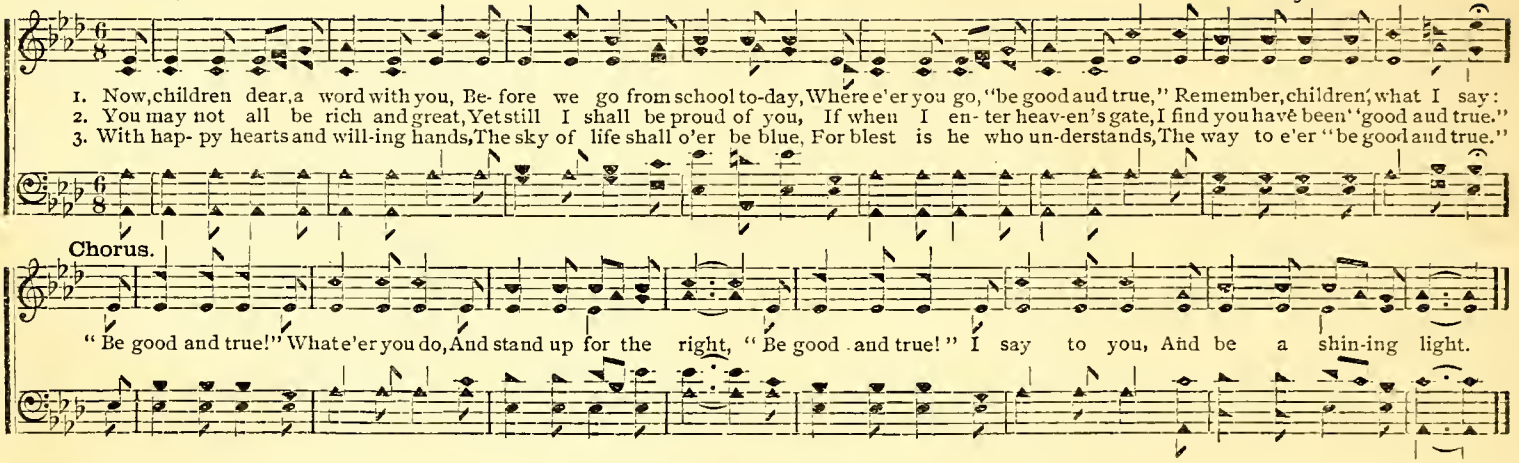
all for thee, My heart is filled with gloom. . . . . For you come to me no more . . . . When the sun has
shade we sat, My love, at twi - light's fall. . . . . The pale moon climbs the heav'ns, . . . Shining bright- ly,
la la la

Merry Sings the Lark.

J. H. Hall.

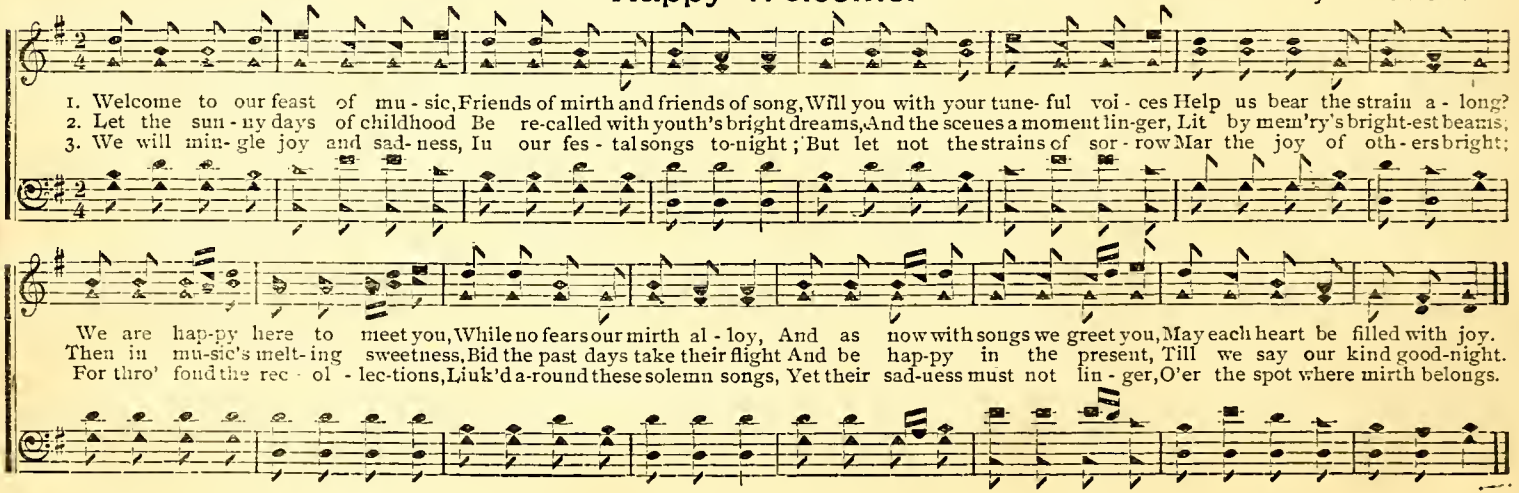
Be Good and True.

WM. GARDNER. J. H. ROSECRANS.

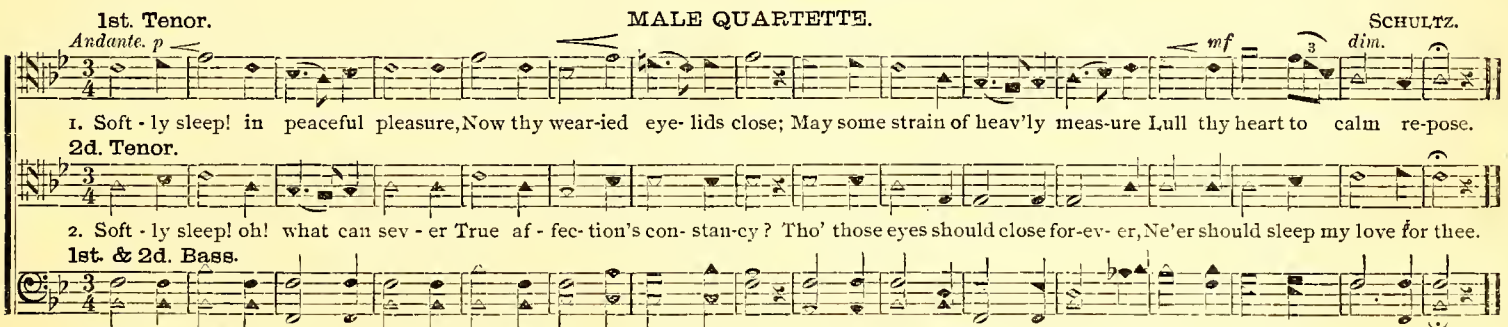


Happy Welcome.

J. H. RUEBUSH.



Softly Sleep. (Serenade.)



Song of the Whippoorwill.

Words and Music by WILBUR A. CHRISTY.

Used by permission.

Chorus.
Lis - ten to that plaint-ive trill, Whip - poor-will, sad whip - poor - will. Hark! hark!
Who can guess the tho'ts that thrill Heart of sweet-voiced whip - poor-will? Hark! whippoorwill, hark! whippoorwill,
May we, like thee, whip-poor-will, E'en in grief go sing - ing still. Hark! hark!
Repeat pp to close.
Sad - ly sings the whip - poor - will; Hark! hark! List - en to the whip-poor - will.
whippoorwill, whippoorwill; whippoorwill, whippoorwill.
Sad - ly sings the whip - poor - will; Hark! whippoorwill, hark! whippoorwill, List - en to the whip - poor - will.

Say So.

Words from "Western Rural."

MALE QUARTET.

J. B. HERBERT.

Duet. Tenor and Baritone.

Copyright, 1893, by J. B. Herbert.

Sleep on Thy Pillow.

MALE QUARTETTE.

W. T. GIFFE.

Andante.

1st. & 2d. Tenor.

Used by per. of W. F. Shaw.

Soft be thy slumbers, Sweet be thy dreams.

Night Wind. (Serenade.)

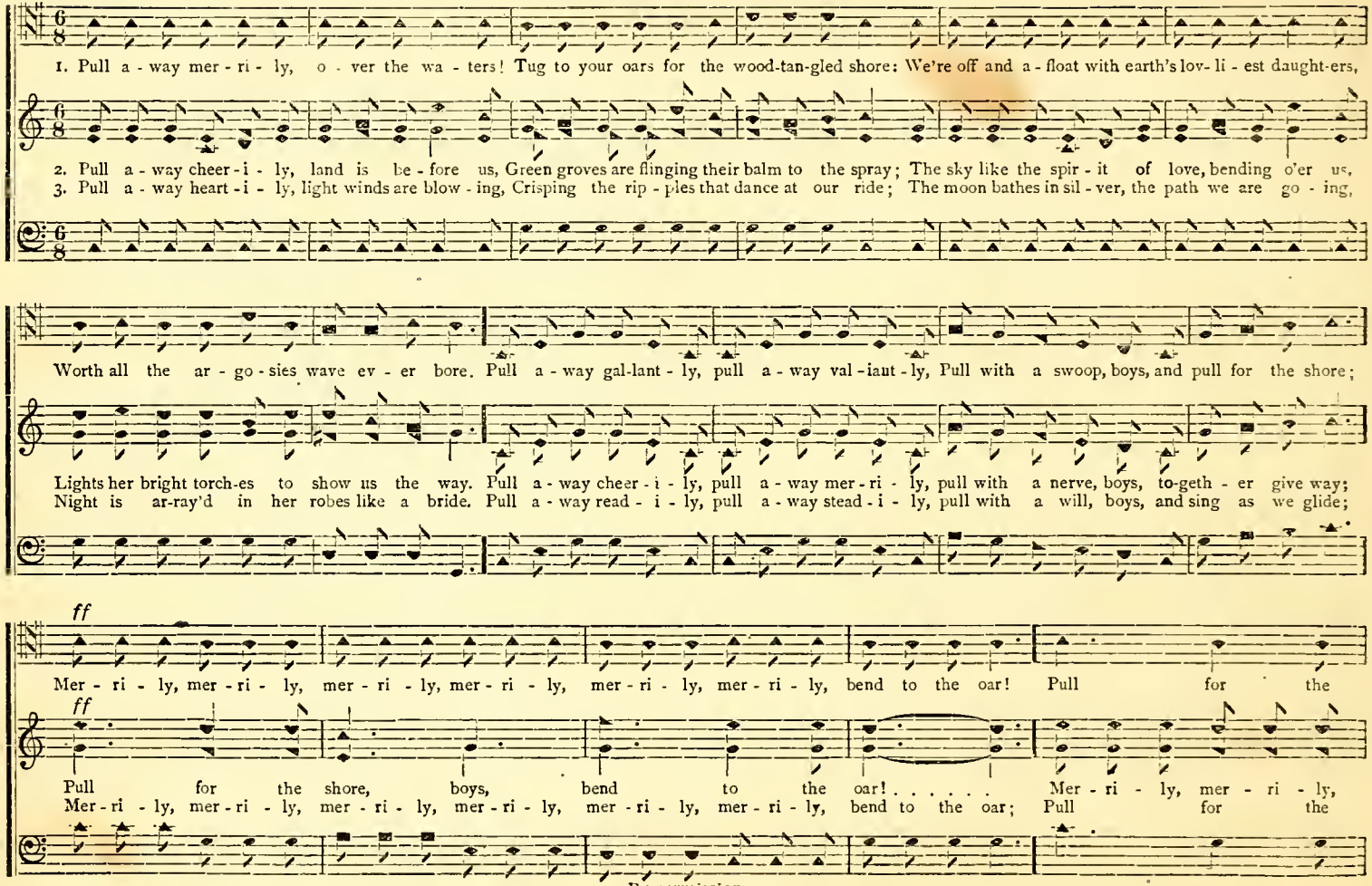
MALE QUARTETTE.

R. S. TAYLOR.

Used by per. of W. F. Shaw.

Pull Away Merrily. Boat Song.

J. H. Tenney.



By permission.

The Skylark.

Soprano Solo. Arr. by J. H. Hall.

For the Sun Shineth Bright Over All.

Mrs. E. W. Chapman.

J. H. Tenney, by per.

Allegretto

Trip Lightly.

J. H. Leslie, by per.

O, By Rivers.

Arr. from a Melody by ROSSINI, by J. B. HERBERT.

Copyright, 1893, by J. B. HERBERT.

f
m Allegretto.
The shep - herd swains shall dance and play, For they de - light on each May day. Tra la la
There shall you pass the wel - come night In syl - van pleas- ure and de - light.
Tra la la
The shep - herd swains shall dance and play, For they de - light on each May day. Tra la la
There shall you pass the wel - come night In syl - van pleas- ure and de - light. Tra la la la la la la
Repeat pp.
la tra la la la tra la la la tra la la la.
la tra la la la tra la la la tra la la la.
cres - - - - - cen - - - - - - - - do.
la la la la la la

Deep Rolling Clouds.

ROSSINI.

wail In wild- ness comes the gale, And fiercely shrieks its fear- ful wail, Hark! hear the thun-der
wild-ness comes the gale, And fiercely shrieks its fear-ful wail,
f f dim. p dim. cres.
Fear- ful - ly roar; Pause we in won - der, Hum-bly a - dore! Pause we in won-der, Hum-bly a - dore! May He who ev - er
dim. p cres. f m f m
reigns on high, In safe- ty keep when dan- gers nigh; He will de-fend, He is our friend, He will de-fend, He is our friend; We
f ff accelerando.
trust in Him in all our ways, And loudly raise the song of praise, And loudly raise the song of praise, The song of praise, The song of praise.

Soldier's Farewell. Male voices.

From the German by L. C. Elson. — Johanna Kinkel.

p Andante. *Rit.* *cres.*

1. How can I bear to leave thee, One part - ing kiss I give thee; And then what-e'er be - falls me, I
2. Ne'er more can I be-hold thee, Or to this heart en - fold thee; With spear and pen - non glanc - ing, I
3. I think of thee with long - ing, Think thou, when tears are throng - ing; That with my last faint sigh - ing, I'll

go where hon - or calls me,
see the foe ad - vanc - ing,
whis - per soft while dy - ing,

Fare - well, fare-well, my own true love, Fare-well, fare - well, my own true love.

We, The Undersigned. Temperance Song.

Words by Laura Elmer. — Music by Rev. R. Lowry, by per.

1. We've made up our mind, Don't you see? don't you see? Hearts have here combined, We will flee. Wine-cups ru - by-lined; Spurn them we, spurn them we;
2. This shall be our song, Ev - 'ry day, ev - 'ry day; Shout we loud and long On our way. Cups for us shall brim, Crys - tal bright, dia-mond light;
3. Sweet and sparkling flow, Bubbling springs, purling springs; Pure the grate-ful glow, Wa - ter brings; Come and pledge us here, Give the hand, give the hand;

Chorus.

We, the un - der - signed, Thus a - gree.
So shall head and limb, Move a - right.
On - ly wa - ter clear, For our band.

We, the un - der - signed, We the un - der - signed, We the un - der - signed, Thus a - gree.

Evening Bells.

F. J. CROSBY. WM. F. SHERWIN.

1. Eve-ning bells, Oh! evening bells, Peal- ing thro' the qui - et dells; Sweet the tale your mu - sic tells, Float-ing on the breeze a - long.

2. Eve-ning bells, I tread a-lone Where, in years that now have flown, Oft I heard your sil - ver tone, Peal - ing on the twi - light air.

3. Eve-ning bells, I lin - ger yet, Not to weep with vain re-gret, Tho' my soul can ne'er re-gret How I loved your hap - py chime;

While among these rus - tic bowers I am dreaming—fondly dreaming, Falls the light of van-ished hours, Mem'ries sweet of love and song.

Still for those I treasured then, I am pin- ing, ev - er pin - ing; Where is now that youthful train? Bells of eve- ning tell me where?

Once a-gain your mu - sic pour, Gen-tly swelling—rapture tell - ing, Joy my heart may feel no more, Evening bells of old - en time.

Ritardando.

Eve-ning bells, O eve - ning bells, Peal- ing thro' the qui - et dells, Eve - ning bells! Float - ing a - long.
Sweet the tale your mu - sic tells, Float- ing on the breeze a- long.

Eve - - ning bells! Eve - - ning bells! Eve - - ning bells! Float - ing a - long.

By permission of THE BIGLOW & MAIN CO.

Let the Hills Resound.

BRINLEY RICHARDS.

Key of E♭.

peace shall crown the war- rior's bright re - nown, The fame of him who bore him thro' the front of foes, Let the

peace shall crown the war- rior's bright re - nown, The fame of him who bore him thro' the front of foes, The

Land of my home, Tender tho'ts will come, When thy hills and valleys in dreams I see, And thy hearth-fire rise as blue as skies,
Fair flows thy streams, And in sun-lit gleams, Break upon the stones of a milk-white strand, And as soft haze fills the rauge of hills,

Land of home, my land of home, my land of home, my land of home, In dreams I see And the hearth-fires rise, as blue as skies,
A milk-white strand, And as soft haze fills the range of hills,

D.C. Coda.

Eyes of the dear ones are turn'd on me.
Fond pray'rs arise for my owu lov'd land.

The hills re-sound, The hills resouud with song, with song, with song.

D.C.

Eyes of the dear ones are turn'd on me.
Fond pray'rs arise for my own lov'd land.

The hills resound with song, The hills resouud, the hills resound, the hills resound, with song.
with song, with song.

Swift as a Flash.

From "Cinderella"—ROSSINI.

Soprano Solo.

Swift as a flash . . . that mocks the light, ... Thou seem'st a

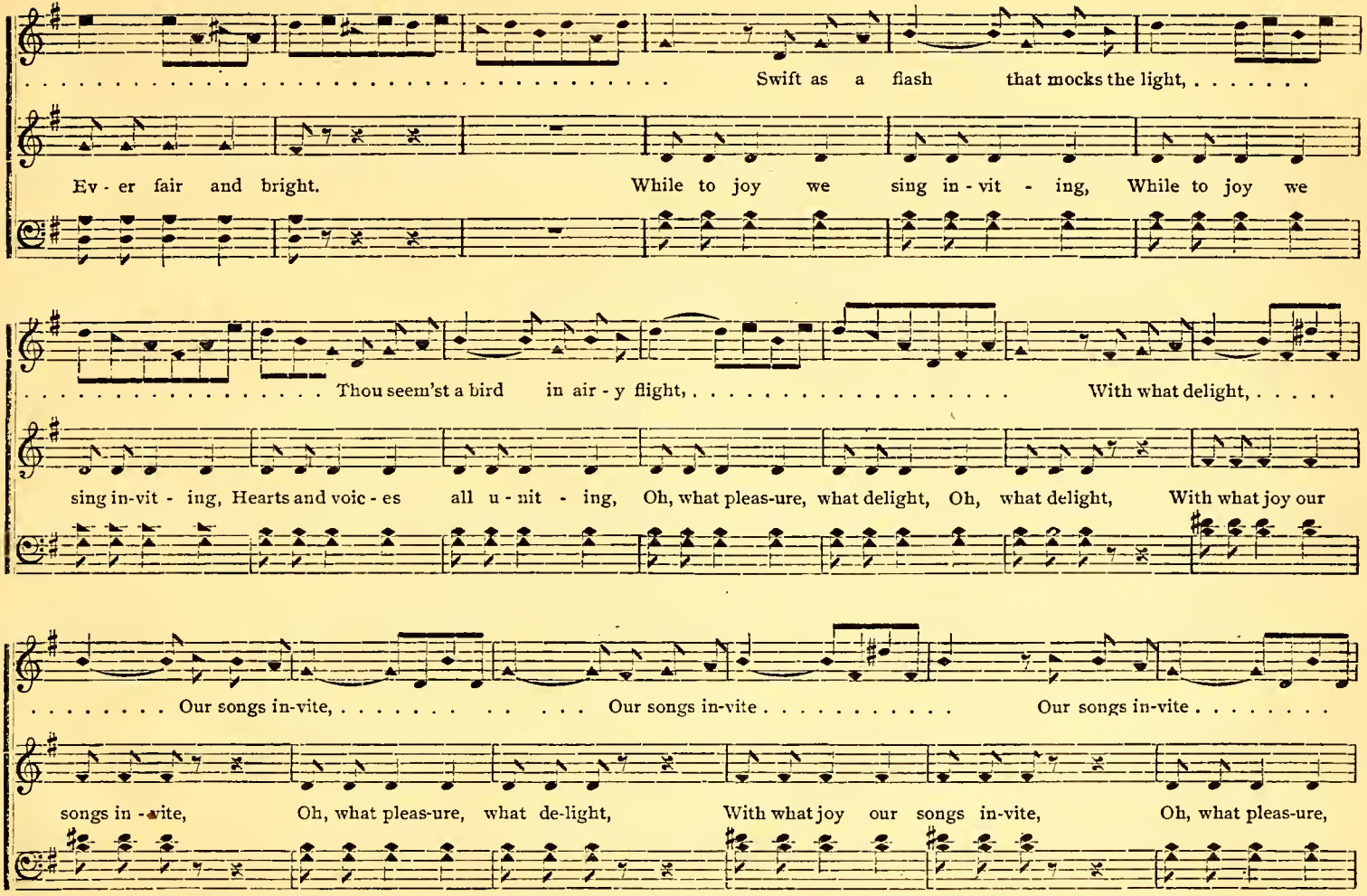
While to joy we sing in - vit - ing, While to joy we sing in - vit - ing, Hearts and voic - es all u - nit - ing,

bird . . . . in air - y flight, ... When home re - turn - ing, We leave these cool

Hearts and voic - es all u - nit - ing, Oh, what pleas - ure, what de-light, When home re - turn - ing, We leave these cool

fountains, And loft - y mount-ains, What pleas-ure, what de-light, Ah! . . . . . .

fountains, And loft - y mountains, What pleas-ure, what de-light, In bow - ers, sweet - est flow - ers, Wet by show - ers,


Swift as a flash that mocks the light,
Ev - er fair and bright. While to joy we sing in - vit - ing, While to joy we
Thou seem'st a bird in air - y flight, With what delight,
sing in-vit - ing, Hearts and voic - es all u - nit - ing, Oh, what pleas-ure, what delight, Oh, what delight, With what joy our
Our songs in-vite, Our songs in-vite Our songs in-vite
songs in - vite, Oh, what pleas-ure, what de-light, With what joy our songs in-vite, Oh, what pleas-ure,

Swift as a Flash.—Concluded.

Cheerily the Bugle.

Semi Chorus.
Mer - ri - ly I speed my boat To - wards the place by thee made dear.
Cheer - i - ly the glen re - sounds With cho - rus and the hun - ter's cheer.
Flo - ra, for thee, thee on - ly These
la, la, la, la, la, la, la, la, la, la, la, la, la, la, la!
Flo - ra, for thee, thee on - ly These
mount-ain wilds are sweet to me; Each crag and val - ley lone - ly Is blest be-cause 'tis lov'd by thee. Ah!
mount-ain wilds are sweet to me; Each crag and val - ley lone - ly Is blest be-cause 'tis lov'd by thee.
Full Chorus.
Sound, sound, sound, sound the mer - ry, mer - ry mount-ain horn At ev' - ning's close, at morn-ing's ear - ly dawn.
Sound, sound, sound, sound the mer - ry, mer - ry mount-ain horn At ev' - uing's close, at morn-ing's ear - ly dawn.

Gayly Launch, and Lightly Row.

Arr. from Meyerbeer, by J. H. Hall.

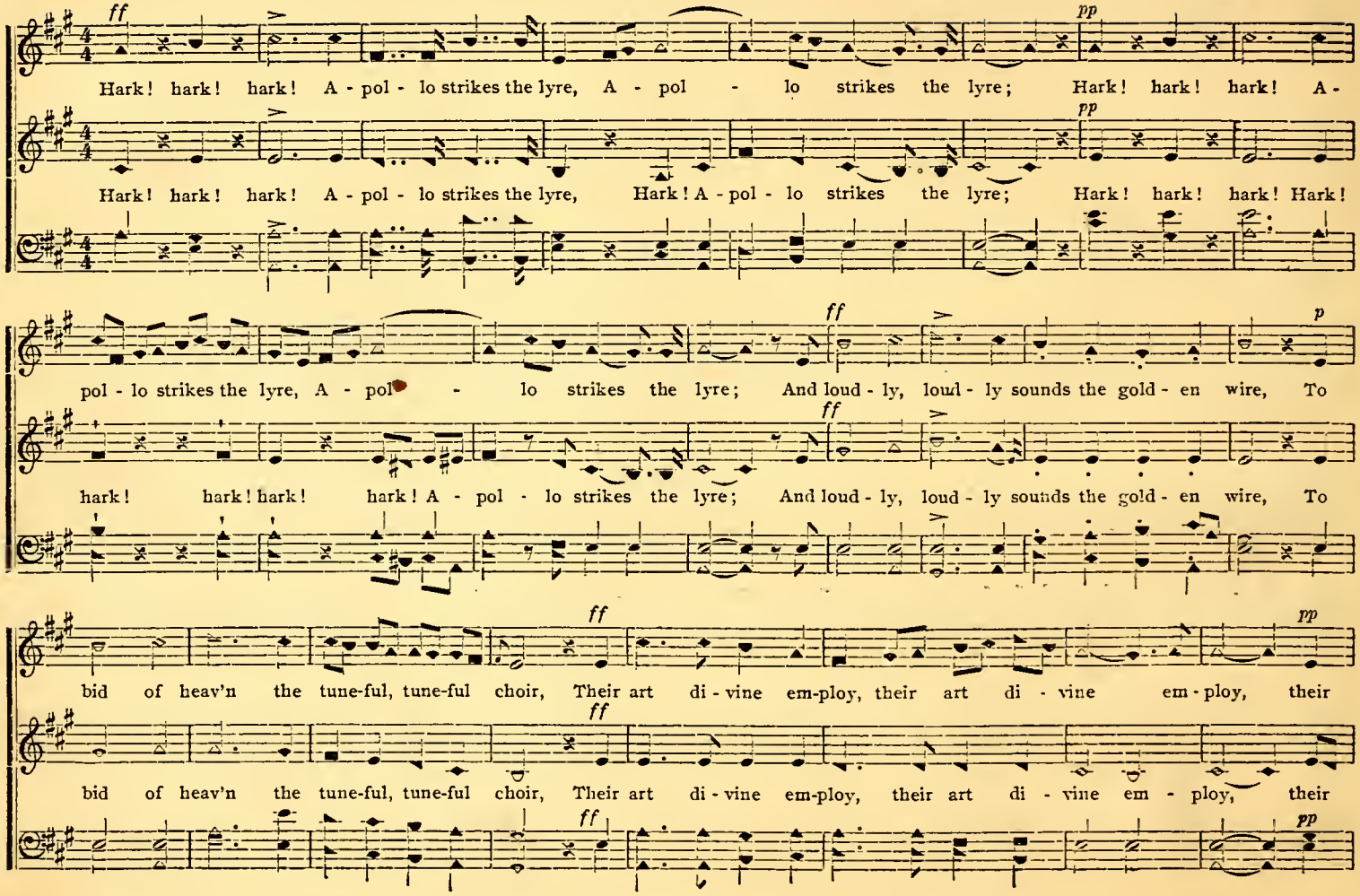
mor - row! Love and joy . . . . . should banish woe, ... Love and joy, love and joy should banish woe.
till to - mor - row! Love and joy should banish woe,
mor - row! Love and joy . . . . should banish woe, ... Love and joy, love and joy should banish woe.
till to - mor - row! Love and joy should banish woe,
Love and joy should ban - ish woe, Love and joy should ban - ish woe!
Love and joy should ban - ish woe, Love and joy should ban - ish woe!
Love and joy . . . . . should ban - ish woe, Love and joy should ban - ish woe!
Love and joy should ban - ish woe, Love and joy . . . . . should ban - ish woe!

Fare - well sor- row, fare - well sor - row, Till to - mor- row, till to - mor- row, Love and
Fare - well sor- row, fare - well sor - row, Till to - mor- row, till to - mor- row,
Fare - well sor - - row, till to - mor - - row, Love and
Fare - well sor - - row, till to - mor - - row,
f
joy . . . . . should ban - ish woe, ... yes, love and joy, yes, love and joy should ban - ish
Love and joy . . . . . should ban - ish woe, ... yes, love and joy should han - ish
f
joy . . . . . should ban - ish woe, ... yes, love and joy, yes, love and joy should ban - ish
Love and joy . . . . . sbould ban - ish woe, ... love and joy should ban - ish

woe, should ban - - ish woe, should ban - - ish
woe, should ban - - ish woe, should ban - ish
ff
woe, Love and joy should ban - ish woe, Love and joy should ban - ish woe, Love and joy should ban - ish woe, Love and joy shall ban - ish
woe, Love and joy should ban - ish woe, should ban - ish woe, yes, love and joy, and joy should ban - ish woe. . . .
woe, yes, yes, yes, yes, yes, yes,
woe, yes, yes, yes, yes, yes, yes, yes, love and joy, and joy should ban - ish woe. . . .

Hark! Apollo Strikes the Lyre.

H. R. Bishop.



rit. cres.
art di - vine em - ploy, their art . . . . . di - vine em- ploy,
F Solo.
Whose song har - monious, harmonious shall rebound, In
art di-vine em - ploy, Their art di- vine em-ploy,
S pp
echoes, in echoes, from the vast pro - found, Whose song har - mo - nious, har - mo-uious, shall re - bound, In
p
Whose song shall re - bound,
p
echoes, in echoes from the vast pro - found, And earth shall catch, shall catch the charming sound, With
In ech-oes from the vast pro - found, And earth shall catch shall catch the charming
From the vast
the charm - ing sound,

Hark! Apollo Strikes the Lyre.—Continued.

cres.
pp
catch the charm - ing sound, With wide, with wide dif - fus - ing joy, And earth shall
shall catch the charm - ing souud, With wide, with wide dif - fus - ing joy, And earth shall catch the
cres.
pp
cres.
catch the charm - ing sound, With wide, with wide dif - fus - ing joy, dif - fus - ing, dif -
charming sound, Aud earth shall catch the charming sound, With wide dif-fus-ing joy, With wide dif - fus - ing joy, dif - fus - ing, dif -
With wide
cres.
D. S.
fus - ing joy, dif - fus - ing, dif - fus - ing joy, With wide dif - fus - ing joy. . . . . .
fus - ing joy, dif - fus - ing, dif - fus - ing joy, With wide dif - fus - ing joy. . . . . .
D. S.
With wide

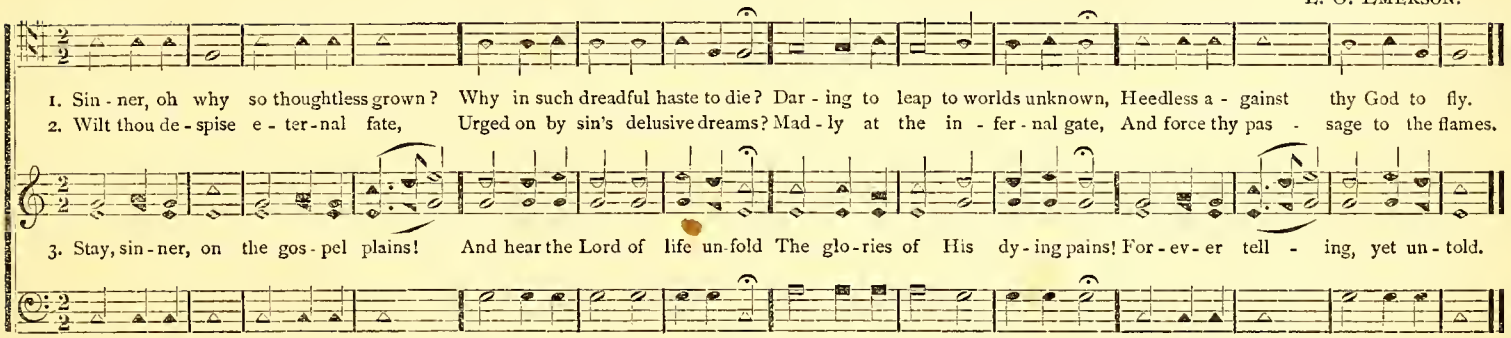
Canon. "Soft the Evening Falls."

BEETHOVEN.

CHURCH MUSIC.

Sessions. L. M.

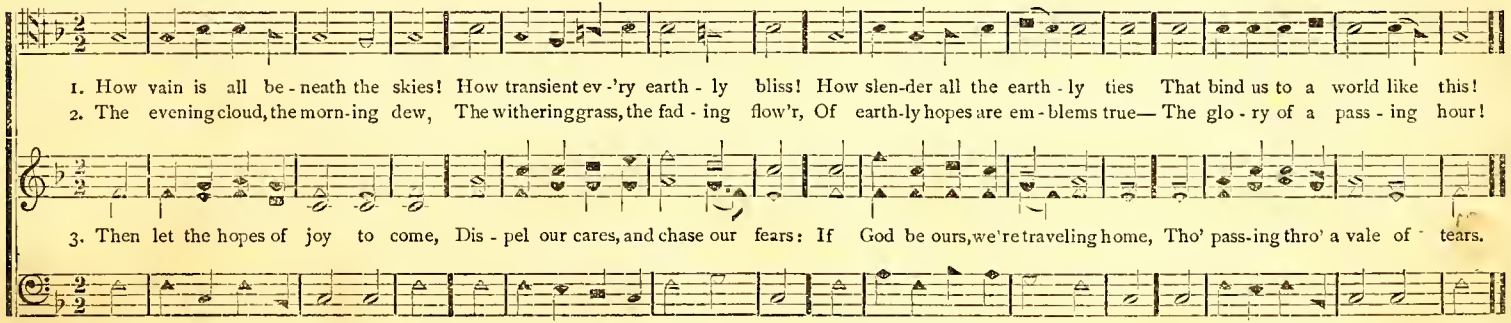
L. O. Emerson.



Uxbridge. L. M.

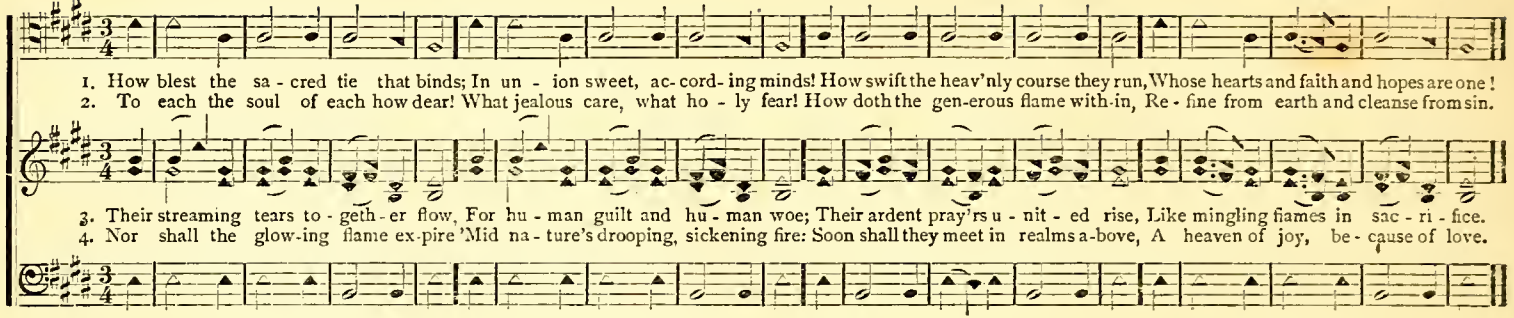
D. E. Ford.

Dr. Lowell Mason.



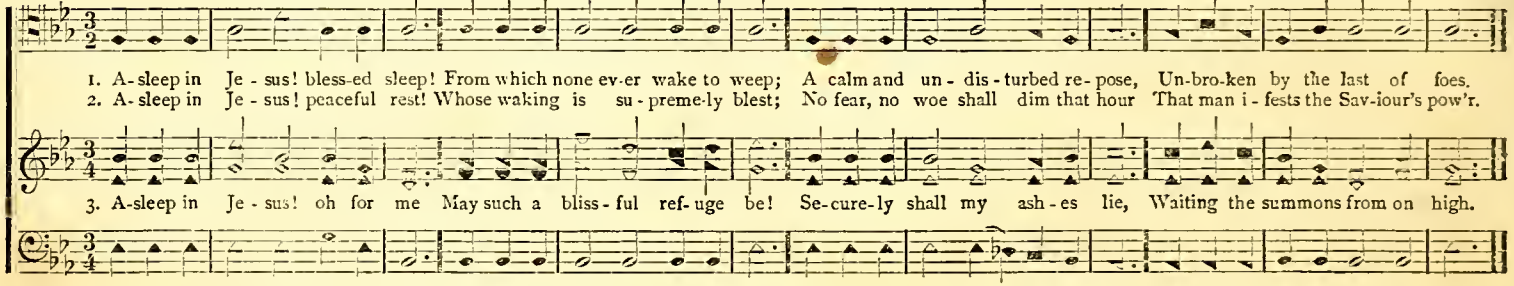
Gratitude. L. M.

Rev. P-A. I-D. Bost.



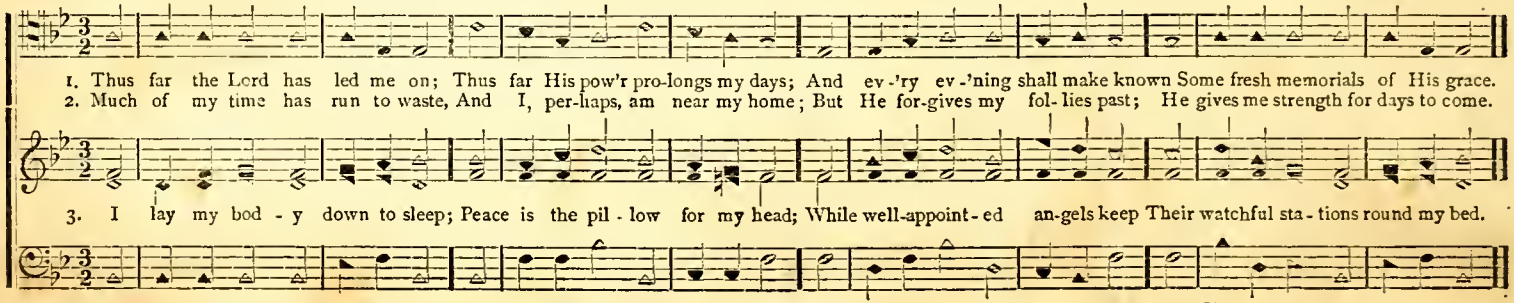
Rest. L. M.

W. B. Bradbury, 1844.



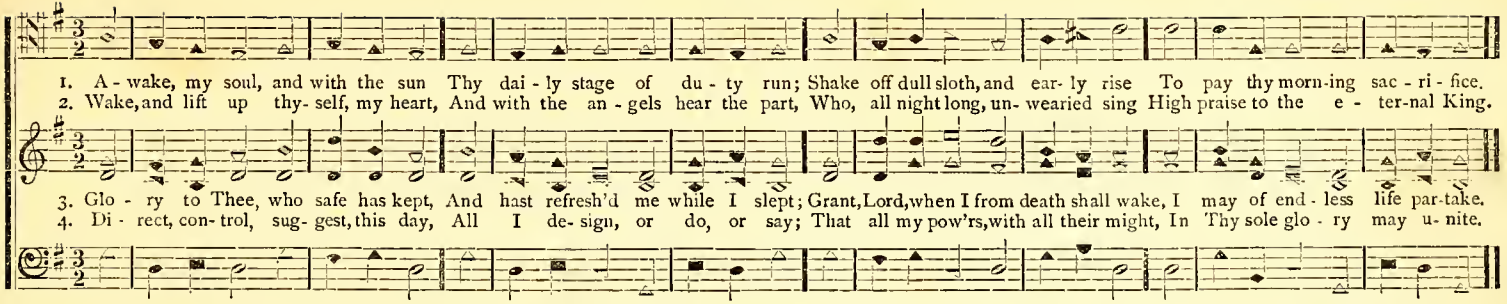
Hebron. L. M.

Dr. L. Mason.



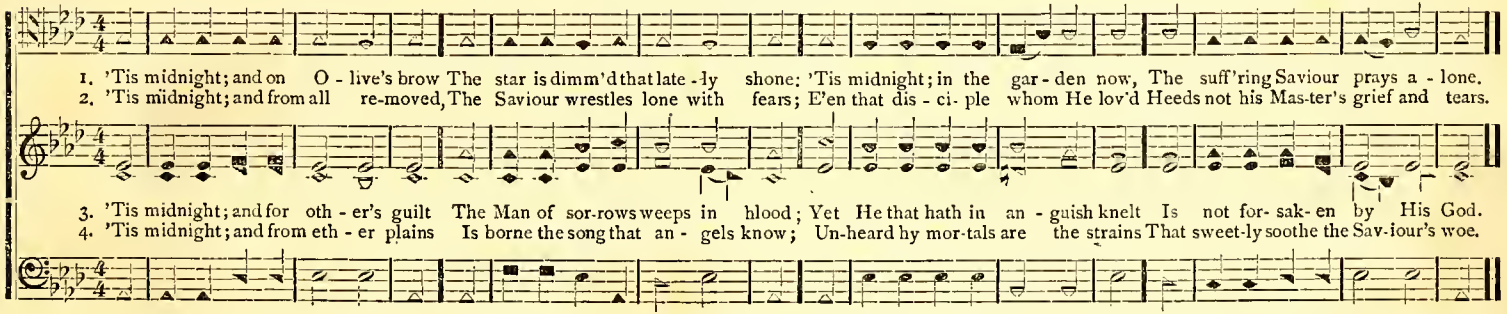
Rockingham. L. M.

Dr. Lowell Mason.



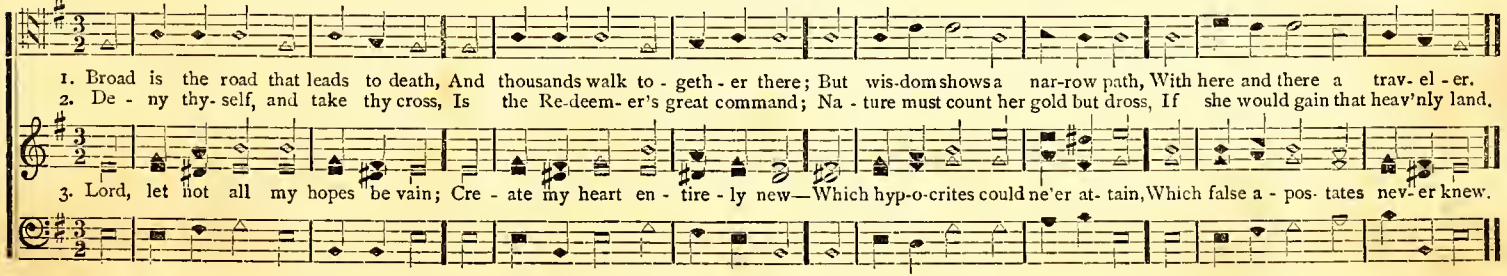
Olive's Brow. L. M.

W. B. Bradbury.



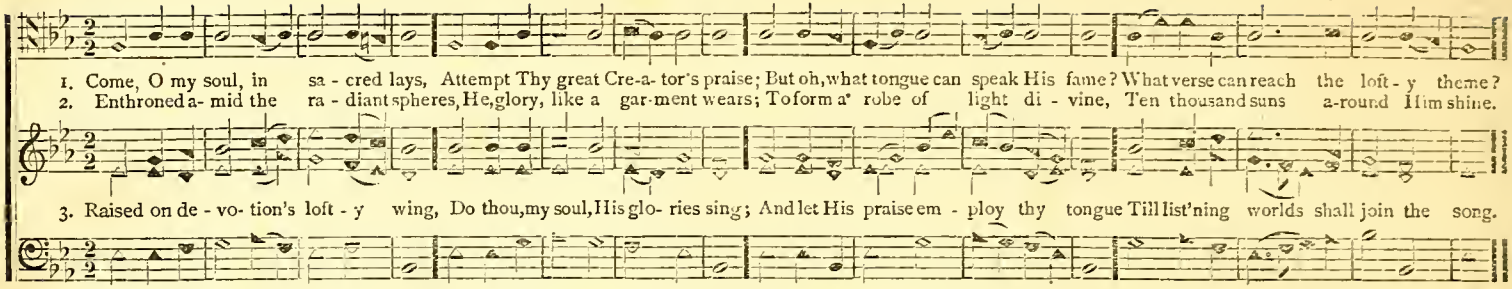
Windham. L. M.

Daniel Read, 1785.



Duke Street. L. M.

J. L. Hatton.



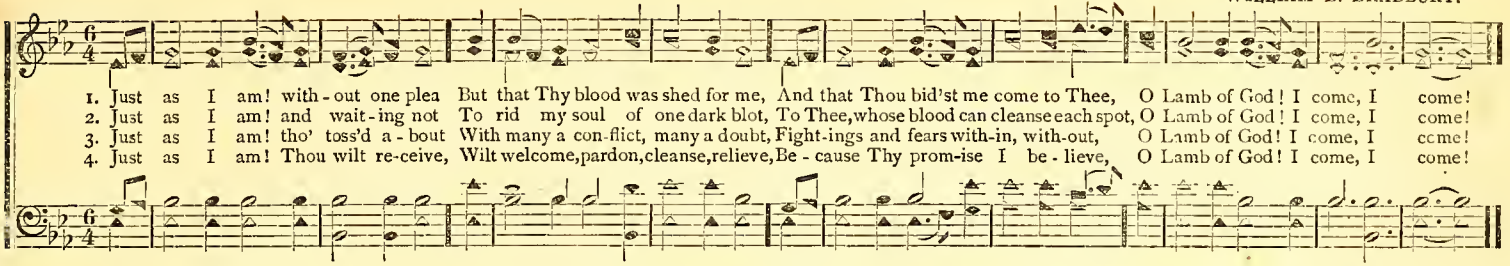
Loving-Kindness. L. M.

Samuel Medley.

American Tune.

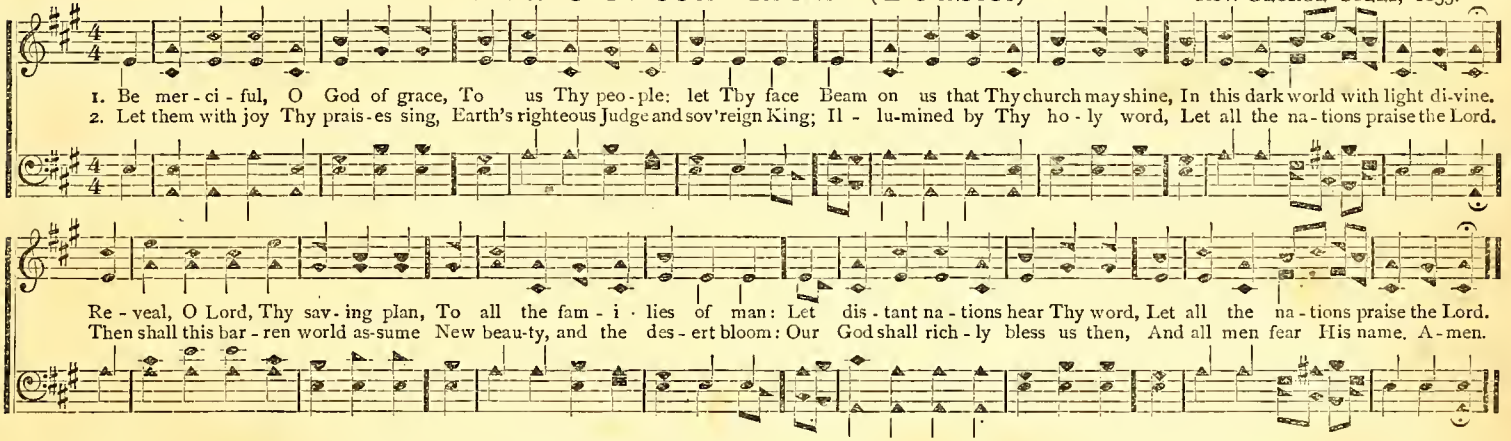
Woodworth. L. M.

WILLIAM B. BRADBURY.



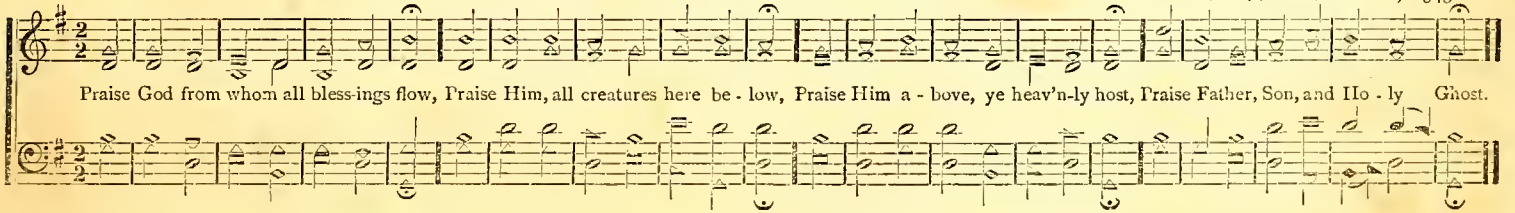
Duane Street. L. M. (Double.)

Rev. GEORGE COLES, 1835.



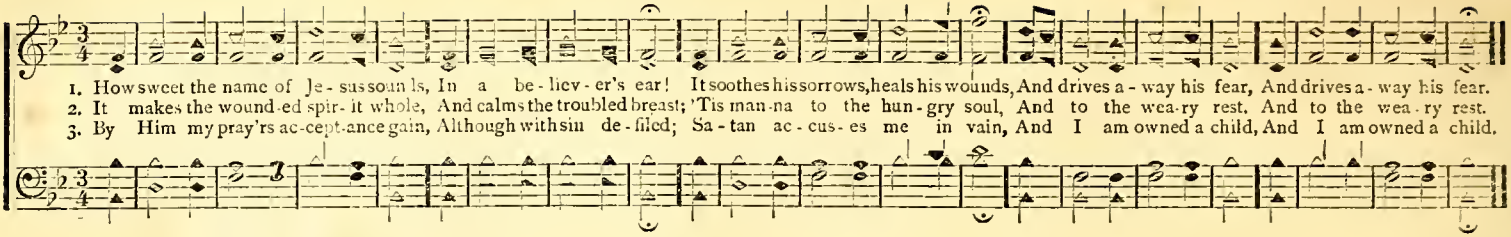
Old Hundred. L. M.

GUILLAUME FRANC, 1543.



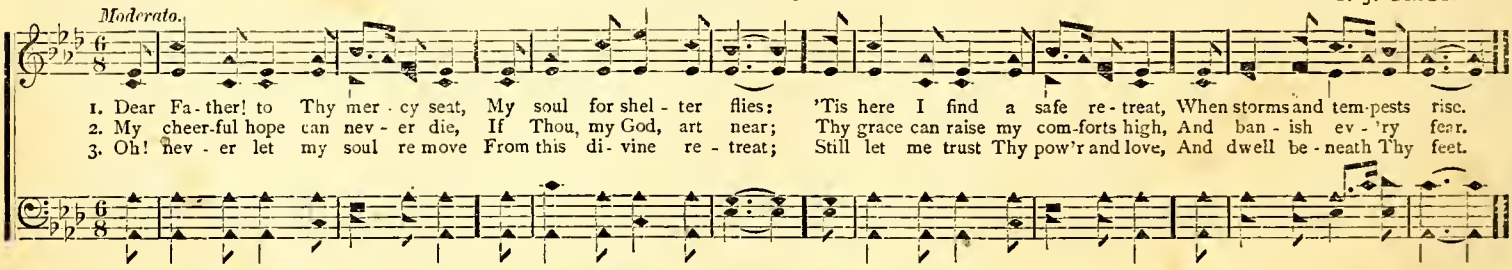
Ortonville. C. M.

Dr. Thomas Hastings.



Gates. C. M.

T. J. Griggs



Bartlett. C. M. (Double.)

Chester G. Allen.

Redeeming Love. C. M.

P. B.

ALDINE S. KIEFFER.

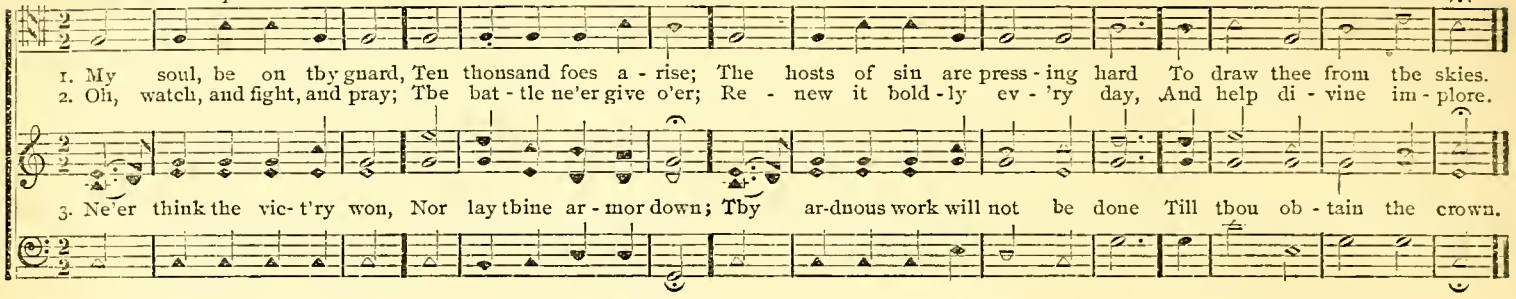
Fair Haven. C. M. Double.

Scotch Air.

Laban. S. M.

Dr. Lowell Mason.

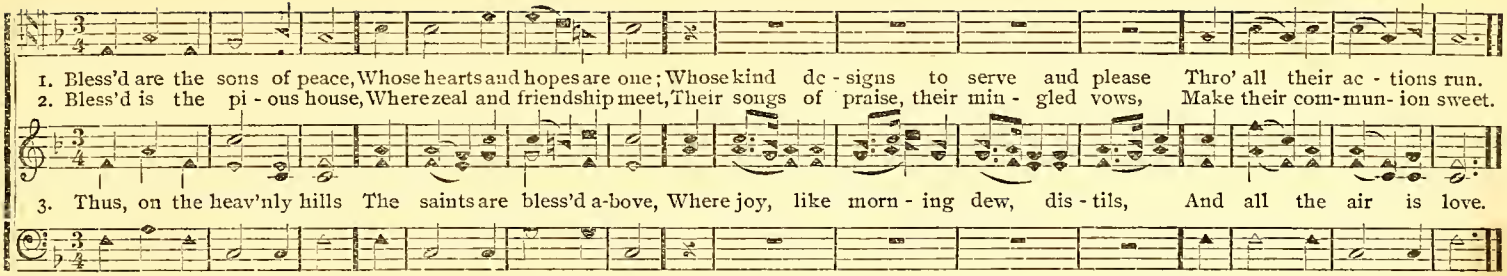
With earnest expression.



Bealoth. S. M.

Gerar. S. M.

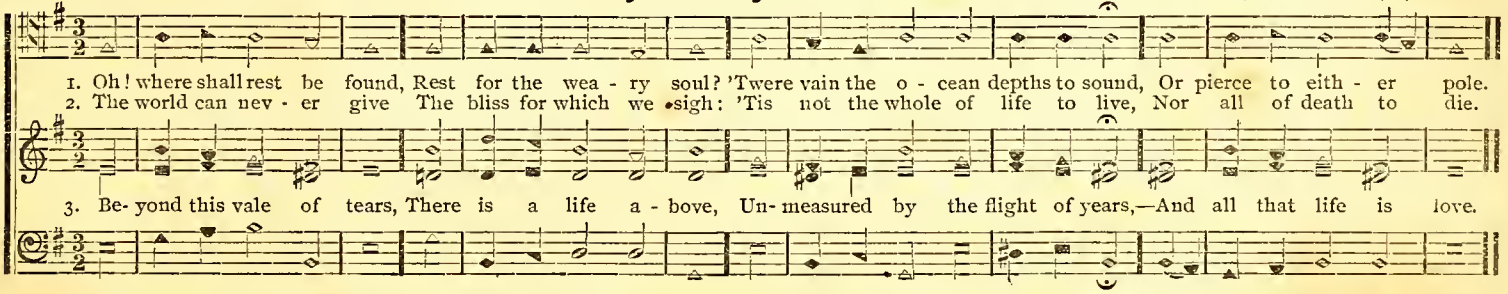
Dr. Lowell Mason.



Albion. S. M.

Aylesbury. S. M.

James Green, 1710.

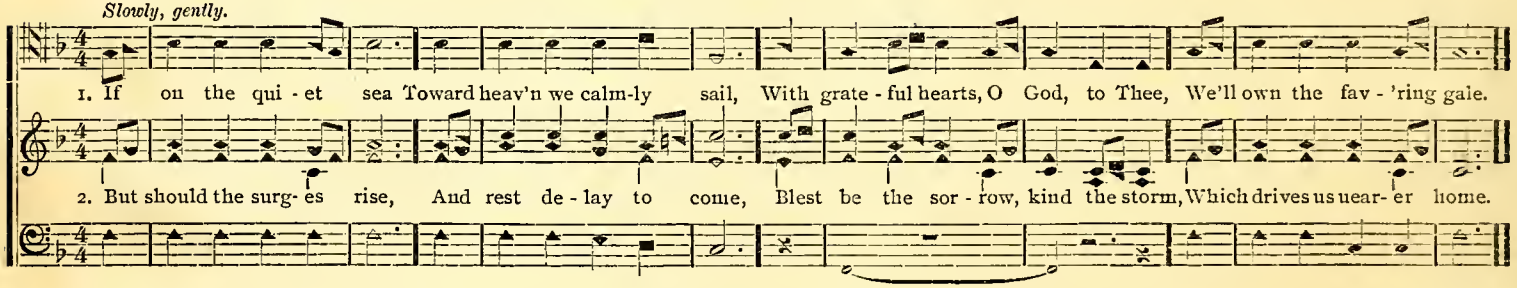


Lottie. S. M.

W. B. Bradbury.

Tenderness. S. M.

Edward Hamilton.



Boyleston. S. M.

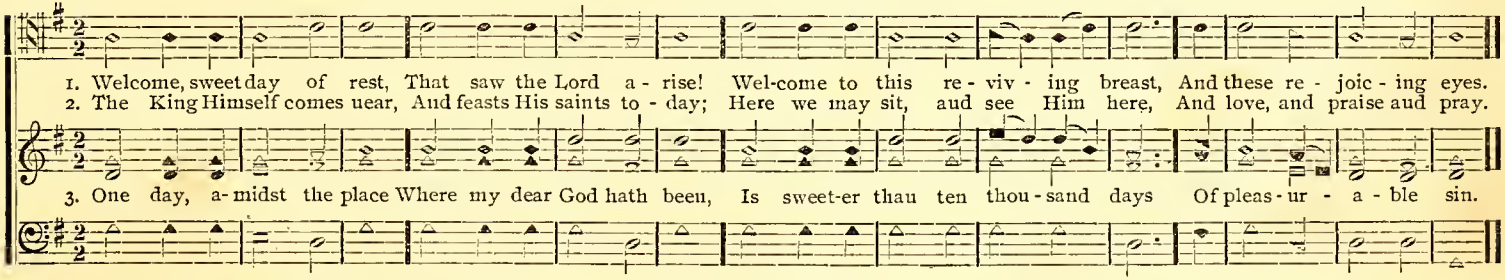
Lowell Mason.

Dennis. S. M.

Arr. from HANS G. NAGELI.

Sweet Day. S. M.

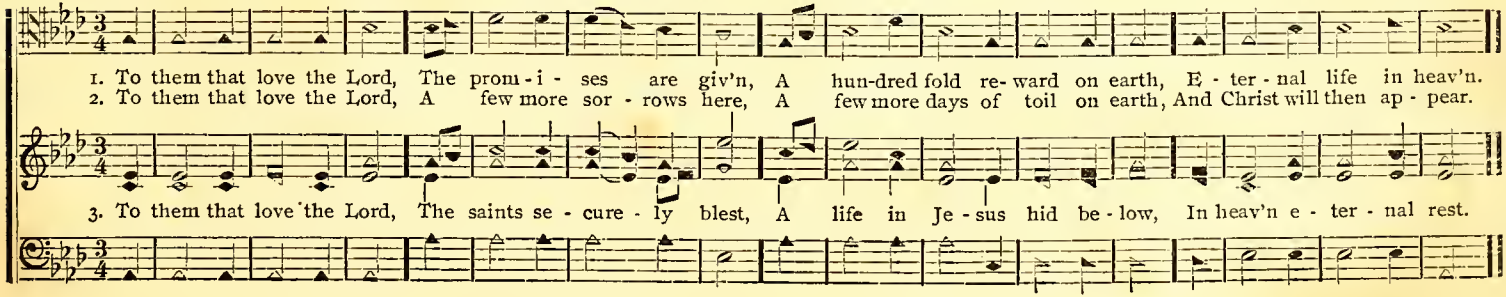
B. C. UNSELD.



Rev. GEO. P. HOTT.

To them that Love the Lord. S. M.

J. H. HALL



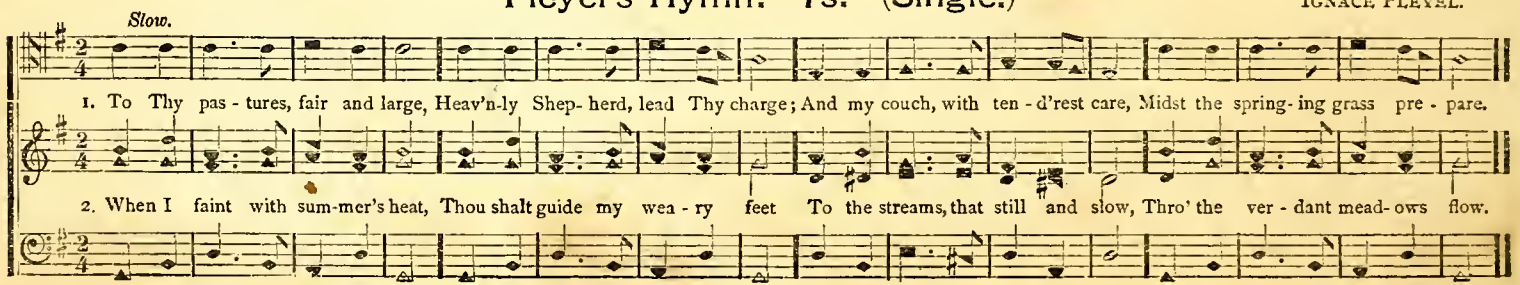
Ennius. 7s.

Greatorex. 7s. 6 lines.

CHESTER G. ALLEN.

Pleyel's Hymn. 7s. (Single.)

IGNACE PLEYEL.



Martyn. 7s. (Double.)

S. B. MARSH.

FINE. D.C.

1. Je - sus, lov - er of my soul, Let me to Thy bo - som fly,
While the rag - ing bil - lows roll, While the tem - pest still is high.
Hide me, O my Sav - iour hide, Till the storm of life is past;
D.C.—Safe in - to the ha - ven guide, O, re - ceive my soul at last.

2. Oth - er ref - uge have I none; Hangs my help - less soul on Thee:
Leave, O leave me not a - lone; Still sup-port and com-fort me:
All my trust on Thee is stayed; All my help from Thee I bring:
D.C.—Cov - er my de - fence-less head With the shad - ow of Thy wing.

Rock of Ages. 7s.

Arr. by J. A. SHOWALTER.

D. C. for Ref.

1. Je - sus, Lov - er of my soul, Let me to Thy bo - som fly, While the bil - lows near me roll, While the tem - pest still is high.
2. Oth - er ref - uge have I none, Hangs my help-less soul on Thee: Leave, ah, leave me not a - lone; Still sup-port and com-fort me.
3. All my trust on Thee is stayed; All my help from Thee I bring; Cov - er my de - fence-less head With the sha - dow of Thy wing.

Ref.—Rock of A - ges, cleft for me, Rock of A - ges, cleft for me, Rock of A - ges, cleft for me, Let me hide my - self in Thee.

Seymour. 7s.

C. M. von WEBER.

1. Soft - ly now the light of day, Fades up - on my sight a - way; Free from care, from la - bor free, Lord, I would com-mune with Thee.
2. Thou, whose all - per - vad - ing eye Naught es-capes, with - out, with - in, Par - don each in - firm - i - ty, O - pen fault and se - cret sin.
3. Soon, for me the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.
4. Thou who, sin - less, yet hast known All of man's in - firm - i - ty; Then, from Thine e - ter - nal throne, Je - sus, look with pity - ing eye.

Amboy. 7s. (Double.)

Dr. Lowell Mason.

Joyful, animated. FINE. D.C.

1. Wake the song of ju - bi - lee, Let it ech - o o'er the sea!
   Now is come the promis'd hour, Je - sus reigns with sov'reign pow'r!
   All ye na-tions, join and sing, "Christ of lords and kings is King!"
   D.C.—Let it sound from shore to shore, Je - sus reigns for - ev - er - more.

2. Now the des - ert lands re - joice, And the is-lands join their voice;
   Yea, the whole cre - a - tion sings, "Je - sus is the King of kings!"
   Wake the song of Ju - bi - lee! Let it ech - o o'er the sea!
   D.C.—Let it sound from shore to shore, Je - sus reigns for - ev - er - more.

Welcome. 7s. (Double.)

G. W. Linton.

FINE. D.C.

1. Welcome, wel - come day of rest, To the world in kind - ness given;
   Welcome, to this care-worn breast, As the beaming light of heav'n,
   Day of soft and sweet re - pose; Geu-tly now the momeuts run,
   D.C.—As the peace - ful stream let flows, Ra-diant with a sum - mer's sun.

2. Day of ti - dings from the skies, Day of sol-emn praise and pray'r,
   Day to make the sim - ple wise: Oh, how great Thy bless-ings are,
   Welcome, wel come day of rest, With thy in-fluence all di - vine:
   D.C.—May thy hal - lowed hours be blest To this fee - ble heart of mine.

Prayer. 7s.

Asahel Abbot.

1. Firm - ly trust - ing in Thy blood, Noth-ing shall my heart con-found; Safe - ly I shall pass the flood, Safe - ly reach Immanuel's ground.

2. When I touch the bless - ed shore, Back the clos - ing waves shall roll; Death's dark stream shall never-more Part from Thee my rav-ished soul.

Mount Vernon. 8s. & 7s.

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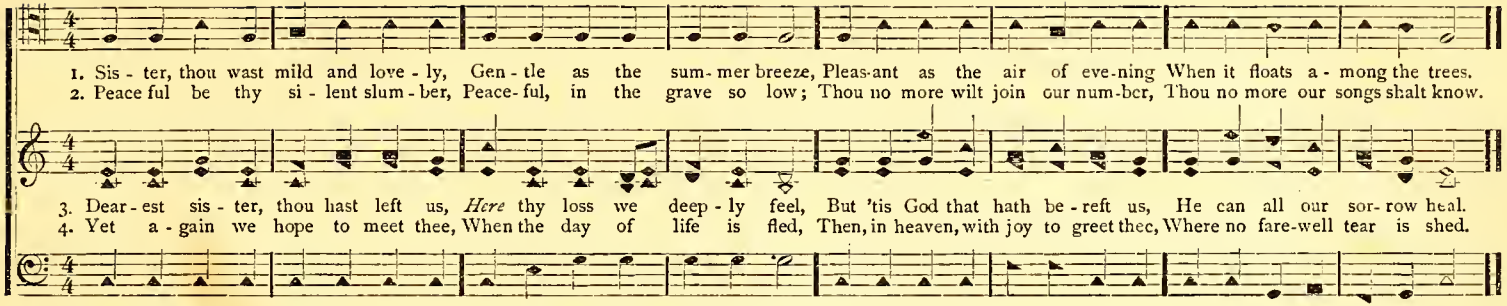

* Originally written on the occasion of the death of a young Lady, a member of Mount Vernon School, Boston.

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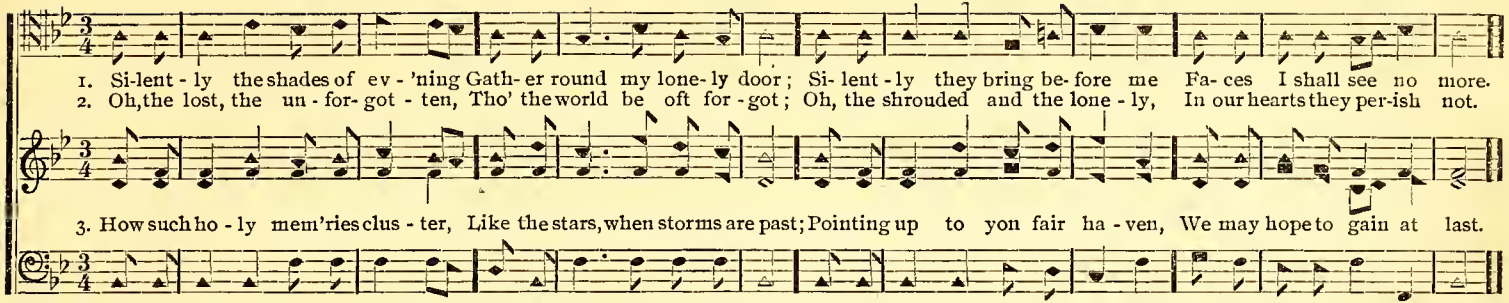

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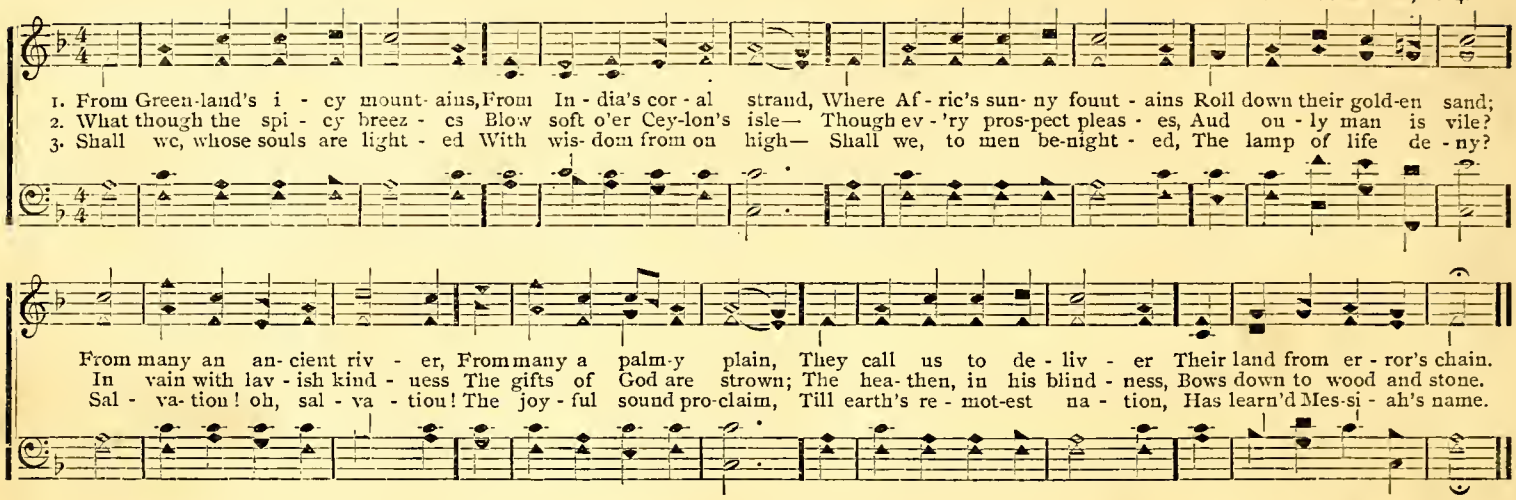

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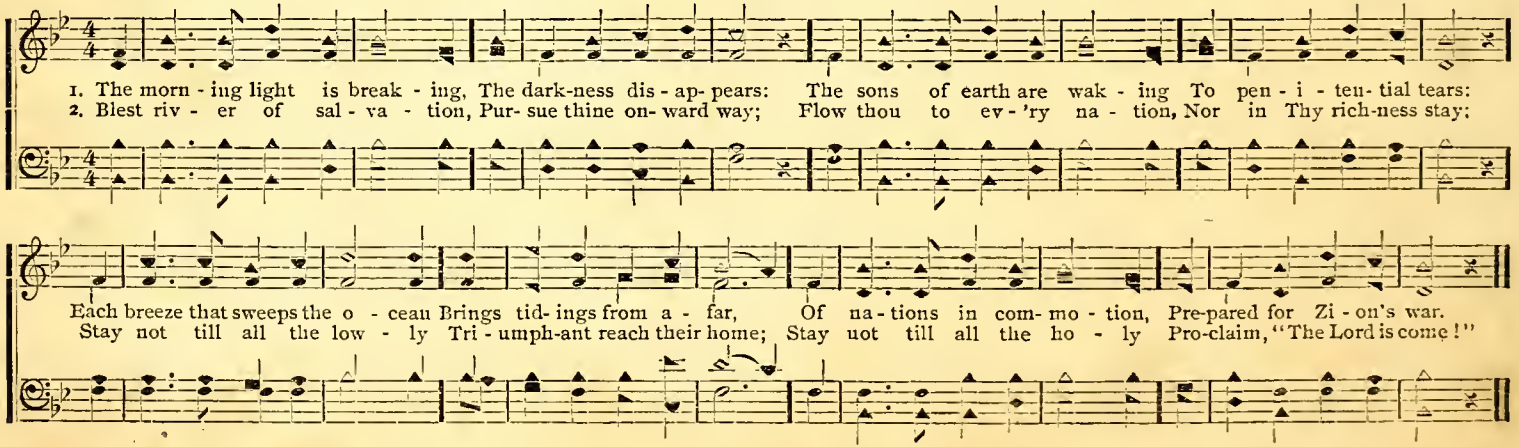

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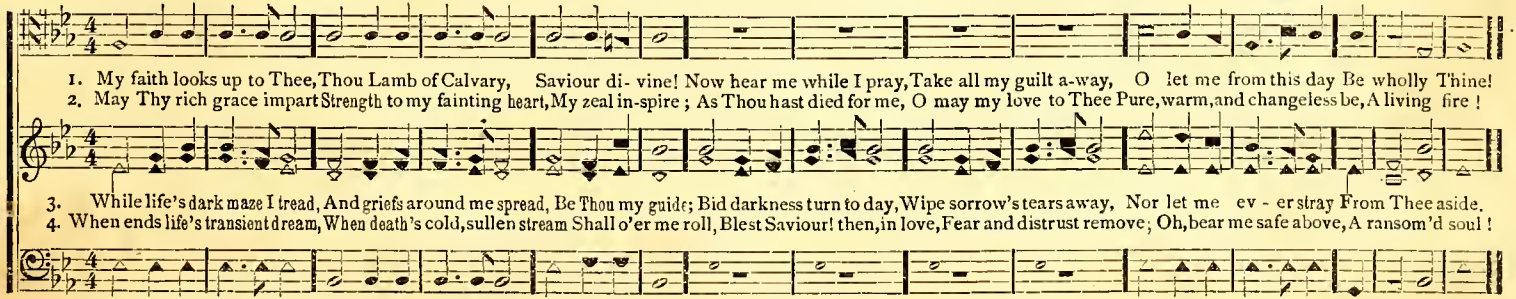
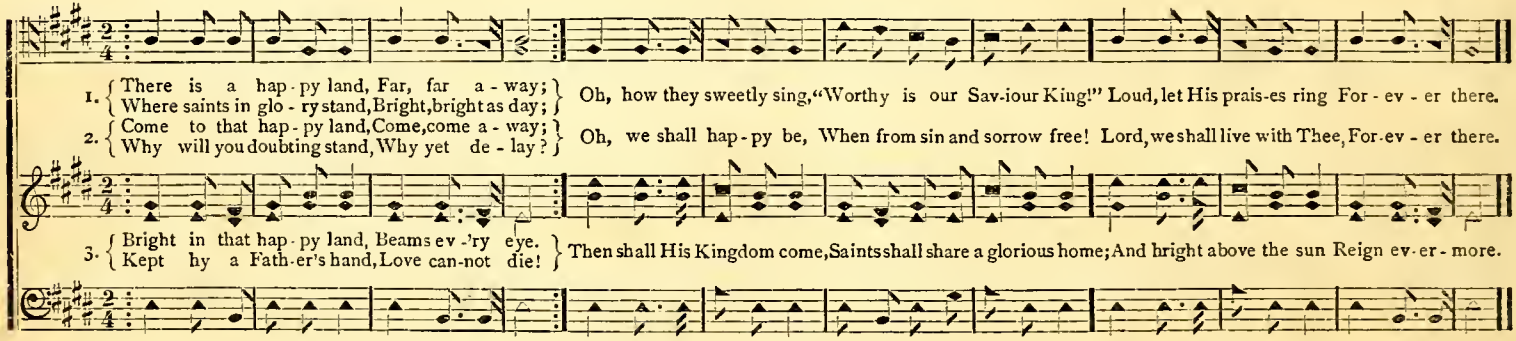


Abide with Me. 10s.

H. F. Lyte. W. H. Monk.

The Happy Land.



The Lord's Prayer.

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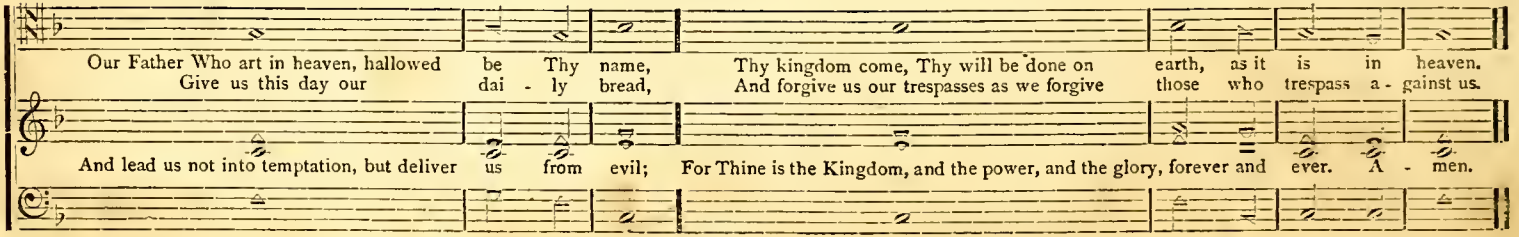
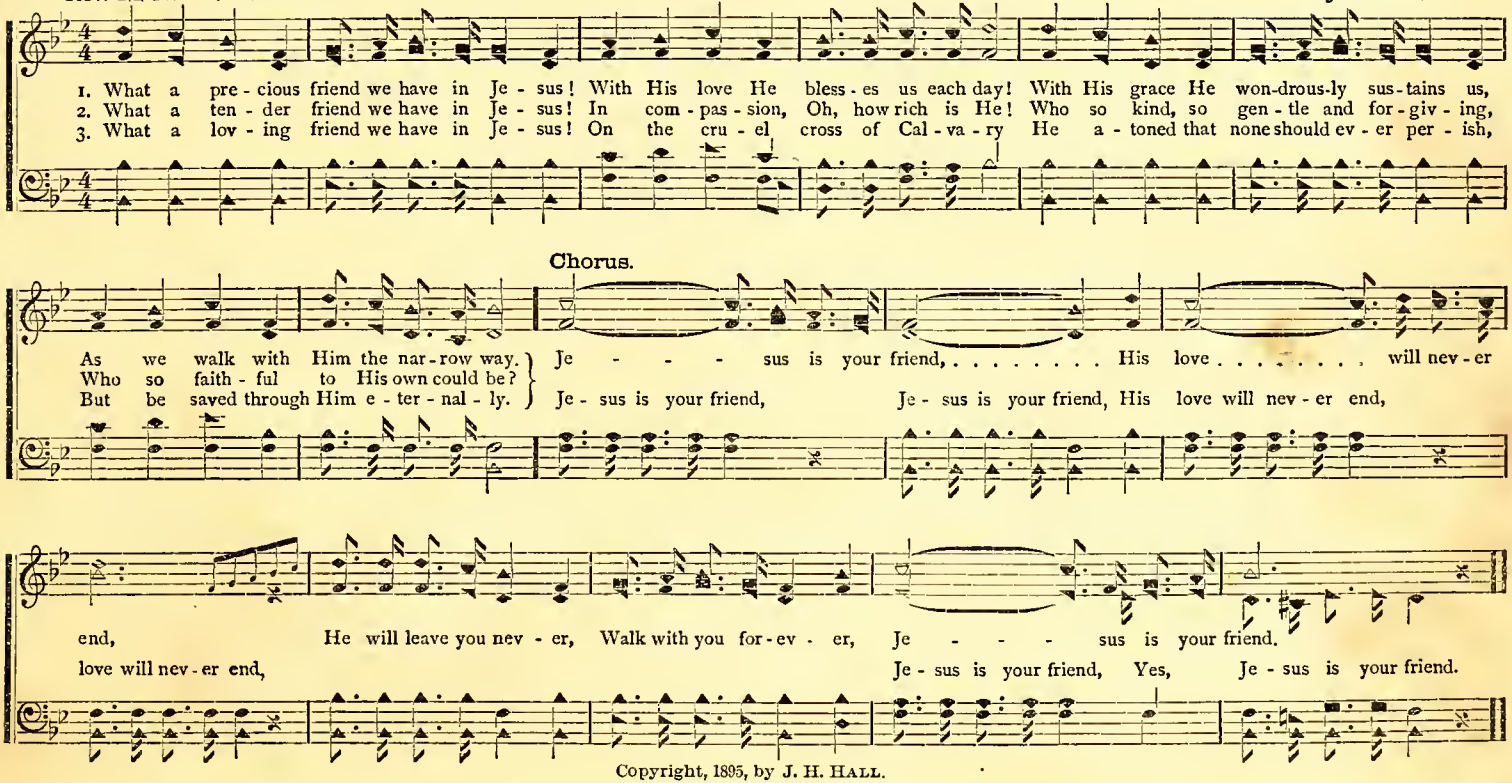


GOSPEL SONGS.

Jesus is your Friend.

"There is a Friend that sticketh closer than a brother."—Prov. 18: 24.

Rev. Elisha A. Hoffman. J. H. Hall.



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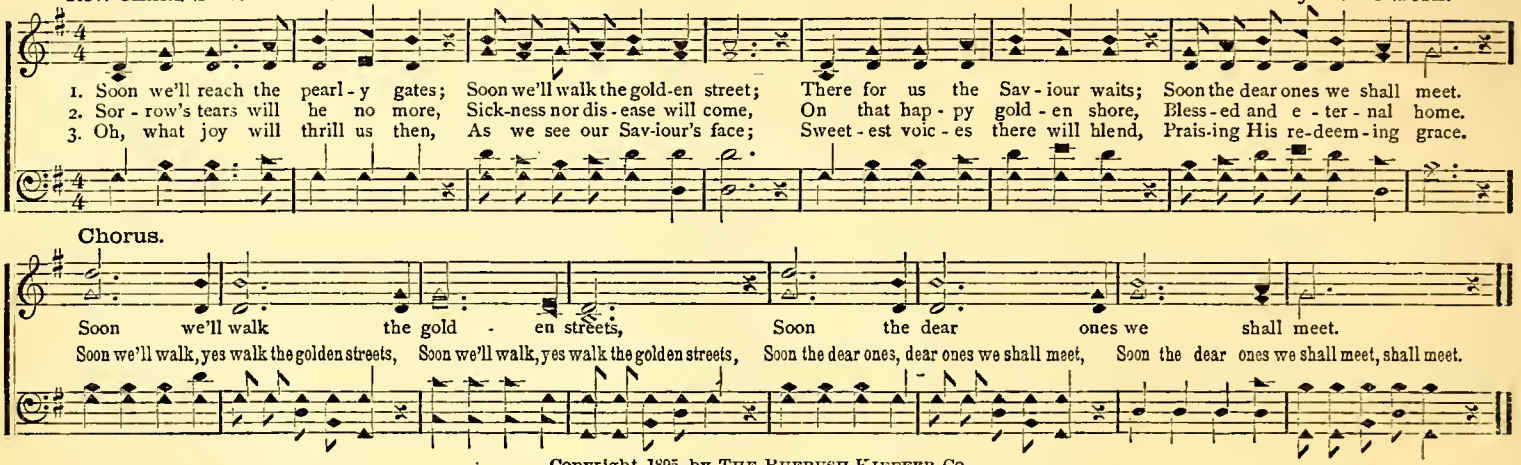
Soon We'll Walk the Golden Streets.

Rev. CHARLES W. M'CROSSAN. J. H. RUEBUSH.



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Over in the Glory-Land.

C. H. G. CHAS. H. GABRIEL.

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The Eden of Love.

LIZZIE. J. CALVIN BUSHEY, by per.

Duett.

1. When glo - ri - fied spir - its with wel - come shall greet me, And lead me to man - sions pre - pared far a - bove; I'll
2. While an - gel - ic le - gions with harps tuned ce - les - tial, Har - mo - nious - ly join in the cho - rus a - bove; All
3. Then hail, bless - ed state, hail, ye song - sters of glo - ry, Ye harp - ers of bliss, soon I'll meet you a - bove; Oh

bathe in the o - ceau of pleas - ure un - bound - ed, And rove with de - light through the E - den of love.
glo - ry, and hon - or, and might, and do - min - ion, Who brought us through grace to the E - den of love.
joys that a - wait me when free from temp - ta - tion, My home is in heav - en, the E - den of love.

Ritard. . . . . . .

Refrain.

Then hail . . . . blessed state, ... hail ye harp - - ers a - bove, ... I'll rove with delight, rove with de-light thro' the E - den of love.

Then hail . . . . blessed state, ... hail ye harp - - ers a - bove, ... I'll rove, ... I'll rove with de-light thro' the E - den of love.

Hail blessed state, hail blessed state, hail ye harpers above, ye harpers a-bove, I'll rove with de-light, I'll rove with delight thro' the E - den of love.

Hail blessed state, hail blessed state, hail ye harpers above, ye harpers a-bove, I'll rove with de-light, I'll rove with delight thro' the E - den of love.

Love of God.

W. A. O. — W. A. OGDEN.

1. Sing we of the grace of God, Of the won-ders of His love; Tell His glo-ries all a-broad, And of His won-der-ful love!
2. Love that brought sal-va-tion near, Thro' God's well-be-lov-ed Son, And be-liev-ing we shall wear Yon-der a beau-ti-ful crown!
3. Love of God so full and free, Love of God so strong to save, Blood that cleans-eth e-ven me, Won-der-ful, won-der-ful love!
4. Love that bolds the worlds in space, Love that light-eth all with-in; Love that keeps us by His grace, Won-der-ful, won-der-ful love!

Chorus.

Won-der-ful love of God! . . . . Won-der-ful love of God! . . . . How it re-deem-eth, and how it reclaimeth The souls He hath bought with blood.
oh won-der-ful love! oh won-der-ful love!

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A Shelter in the Time of Storm.

Mrs. HARRIET E. JONES. — GEO. F. ROSCHE.

1. We have a Rock, a safe re-treat, A shel-ter in the time of storm; A sure foun-da-tion for our feet, A shel-ter in the time of storm.
2. O Rock of A-ges, al-ways sure, A shel-ter in the time of storm; Where wea-ry pil-grims rest se-cure, A shel-ter in the time of storm.
3. With-in the cleft we safe-ly hide, A shel-ter in the time of storm; And there would ev-er-more a-bide, A shel-ter in the time of storm.
4. O Rock of A-ges, hide Thou me, A shel-ter in the time of storm; And ev-er keep me close to Thee, A shel-ter in the time of storm.

Chorus.

Our Je-sus is the Rock where we safe-ly rest, We safe-ly rest, we safe-ly rest; Our Je-sus is the Rock where we safe-ly rest, A shel-ter in the time of storm.

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WHAT CHEER.

(May be sung as a Solo and Chorus.)

A seaman on his dying bed, being asked by a fellow-sailor, "What cheer?" said: "Heaven heaves in sight; I see the headland." The next day the question was repeated: "What cheer?" "Rounding the cape—almost in." The third day the question was repeated: "What cheer?" "In port," his quivering lips replied; and the next moment, "Let go the anchor."

LAURA E. NEWELL. R. A. GLENN.

Where the Living Waters Flow.

Words arr. EDWARD E. NICKERSON.

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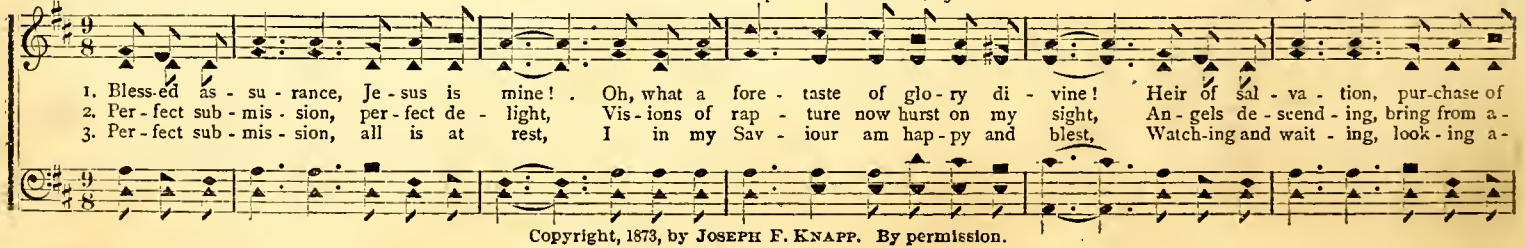
Blessed Assurance.

FANNY J. CROSBY. "He is faithful that hath promised."—HEB. 10: 23. Mrs. JOS. F. KNAPP.



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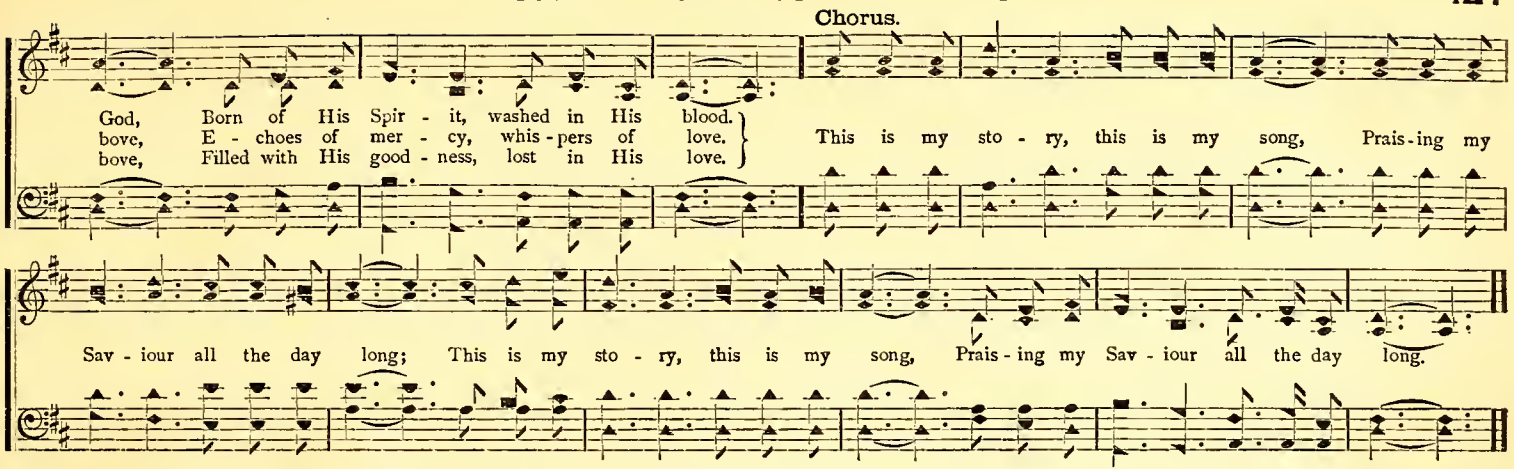
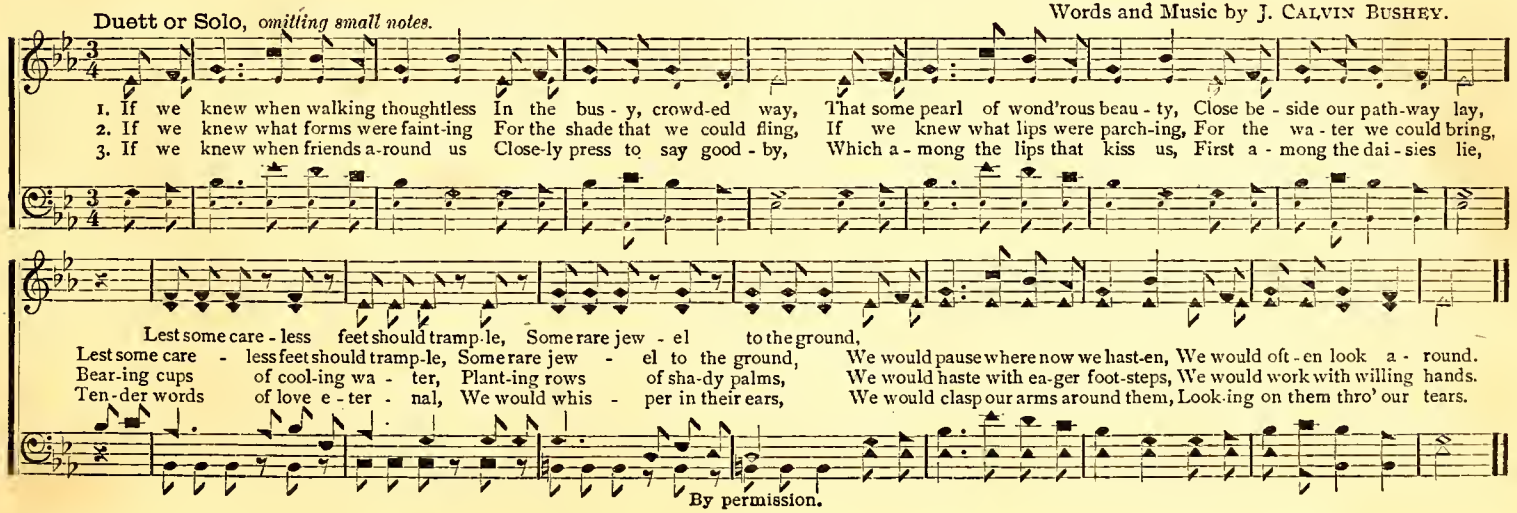


If we Knew.

Words and Music by J. CALVIN BUSHEY.



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Dash it Down!

Mrs. F. A. F. Wood-White. A. Beirly.

1. There is poi - son in the bowl, Dash it down! It will ru - in heart and soul, Dash it down! And with - out a hope or pray'r,
2. There is poi - son in the bowl, Dash it down! Lest its ills up - on you roll, Dash it down! Life is not for self and sin,
3. There is poi - son in the bowl, Dash it down! (Dash it down!) Drink pure wa-ter and be whole, Dash it down! (Dash it down!) Sparkling fountains full and free,

Refrain.

Be your fu-ture e'er so fair, Spread de-struc-tion ev-'ry-where; Dash it down! Then shun . . . . . it while you may!
Not to waste our mo-ments in, But to strive and no-bly win; Dash it down!
Pass-ing on-ward to the sea, Rise on ev-'ry side for thee; Dash it down! (Dash it down!) Shun it while you may, Shun it while you may!

Oh, shun . . . . . it ev-'ry day! E-vil snares . . . . . he-set your way! Take the right step, oh, dash it down!
Shun it ev-'ry day, Shun it ev-'ry day! Snares be-set your way, Snares he-set your way!

From "Jubilee Choir." Vol. 2. By per. of A. Beirly, publisher, Chicago, Ill.

Come to Jesus.

E. R. Latta. J. H. Tenney, by per.

Chorus.

1. Come to Je-sus! He will save you, Tho' your sins as crimson glow; If you give your hearts to Je-sus, He will make them white as snow.
2. Come to Je-sus! do not tar-ry; En-ter in at mercy's gate; Oh, de-lay not till the mor-row, Lest thy com-ing he too late.
3. Come to Je-sus! dy-ing sin-ner! Oth-er Saviour there is none; He will share with you His glo-ry, When your pilgrimage is done.

Come to Je - - sus! Come, come to-day!

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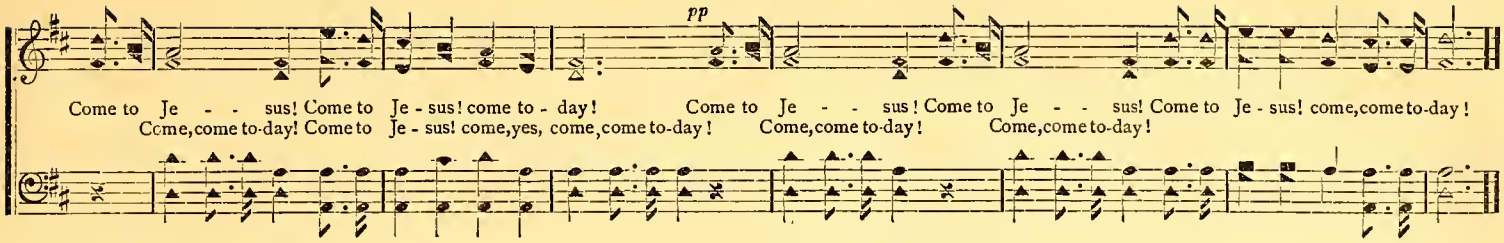
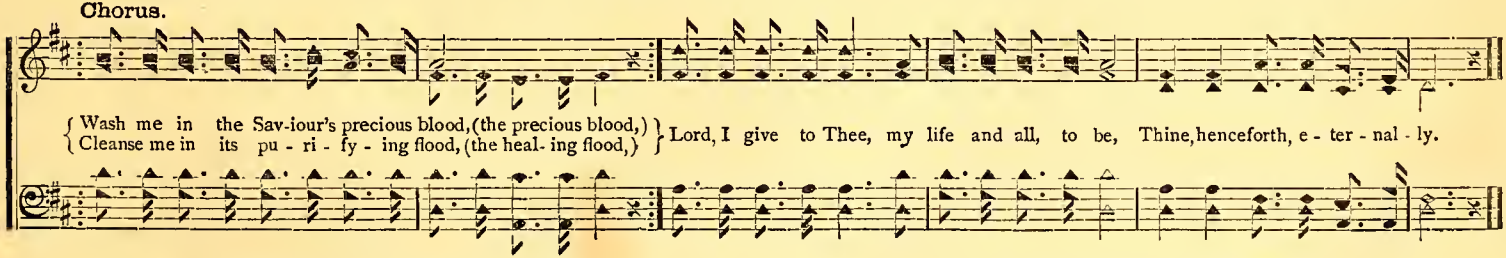


Entire Consecration.

FRANCES RIDLEY HAVERGAL. Chorus by W. J. K. WM. J. KIRKPATRICK.

Chorus.



5 Take my will, and make it Thine;
It shall be no longer mine;
Take my heart,—it is Thine own,—
It shall be Thy royal throne.

6 Take my love,—my Lord, I pour
At Thy feet its treasure-store!
Take myself, and I will be
Ever, only, all for Thee!

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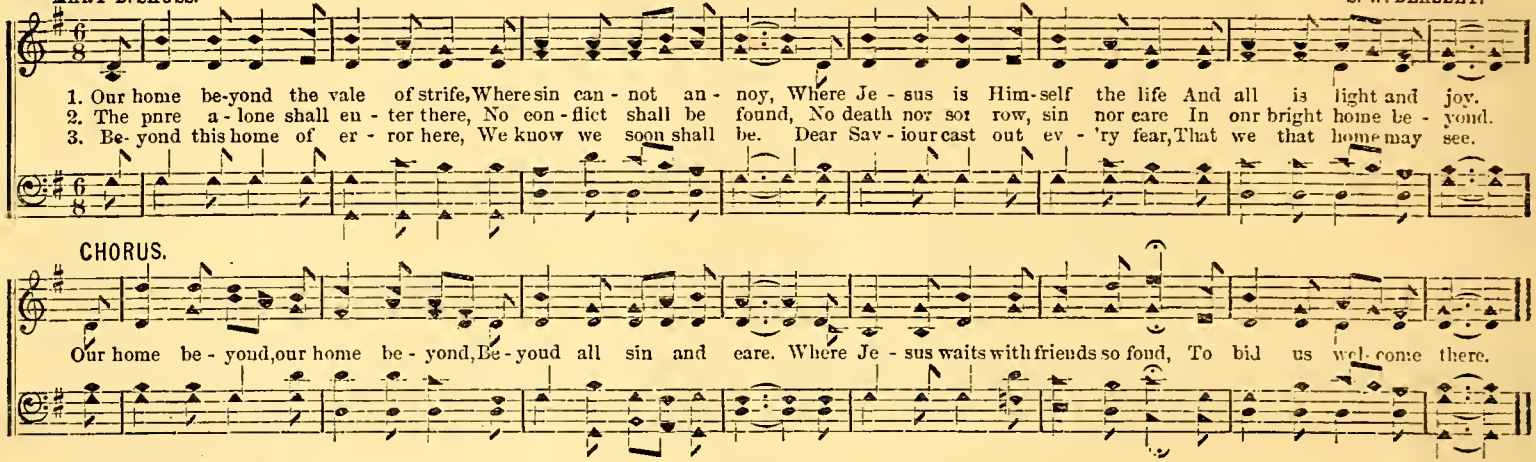
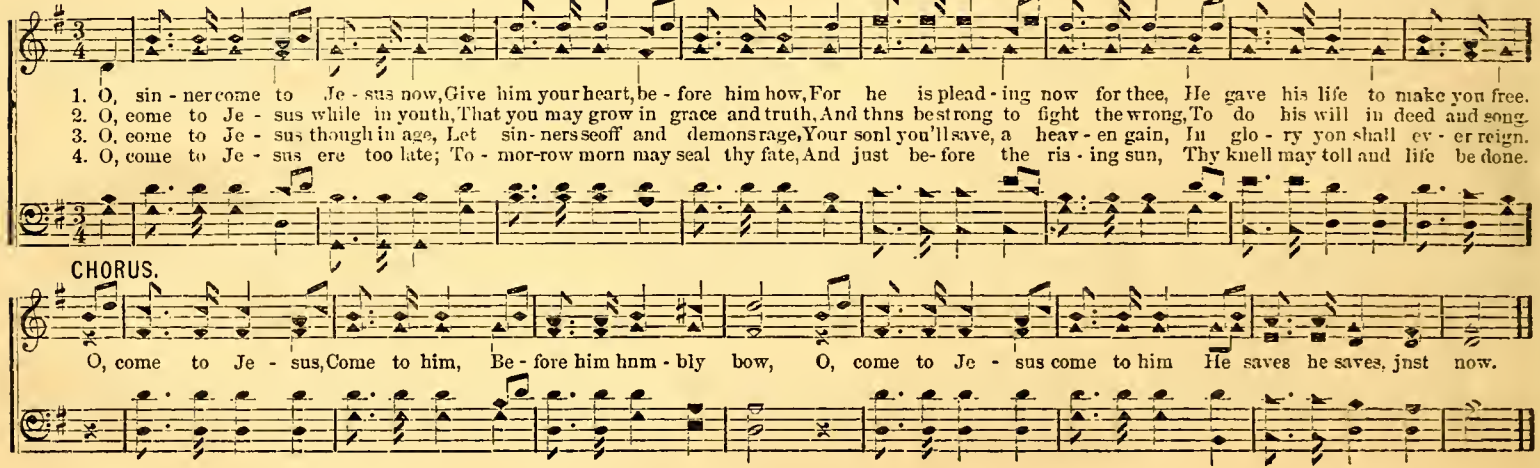
"OUR HOME BEYOND."

MARY B. SHUSS. S. W. BEAZLEY.



COME TO JESUS, NOW.

Words and Music by GEO. B. HOLSINGER.



Even Me.

Mrs. E. CODNER.

"Bless me, even me also, O my Father."—GEN. 27 : 38.

J. H. HALL.

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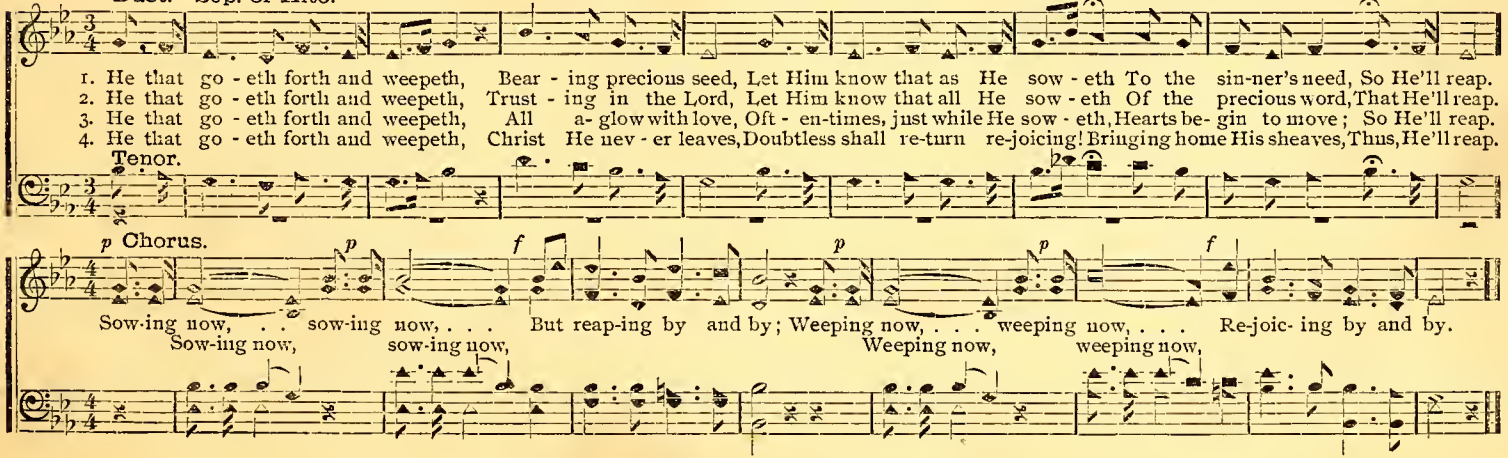
He that Goeth Forth and Weepeth.

J. E. H.

J. E. HALL, by per.



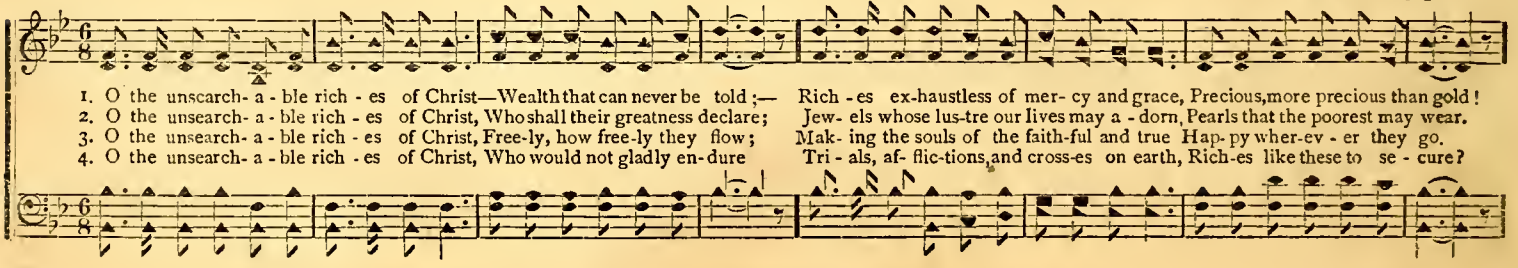
When the Mists are Gone.

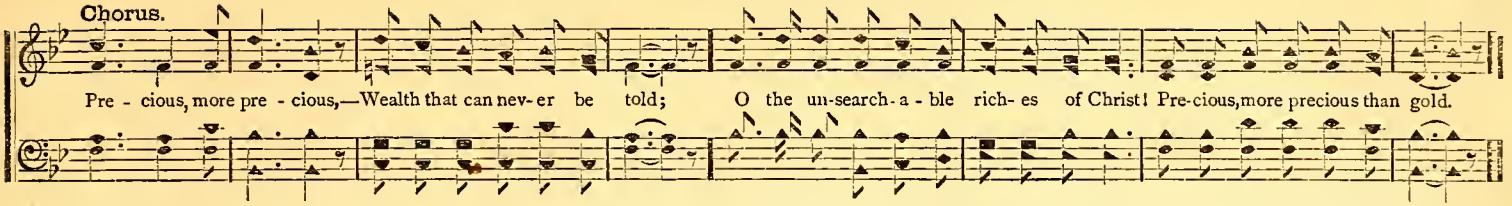
S. J. O. S. J. OSLIN, by per.

F. J. C.

Unsearchable Riches.

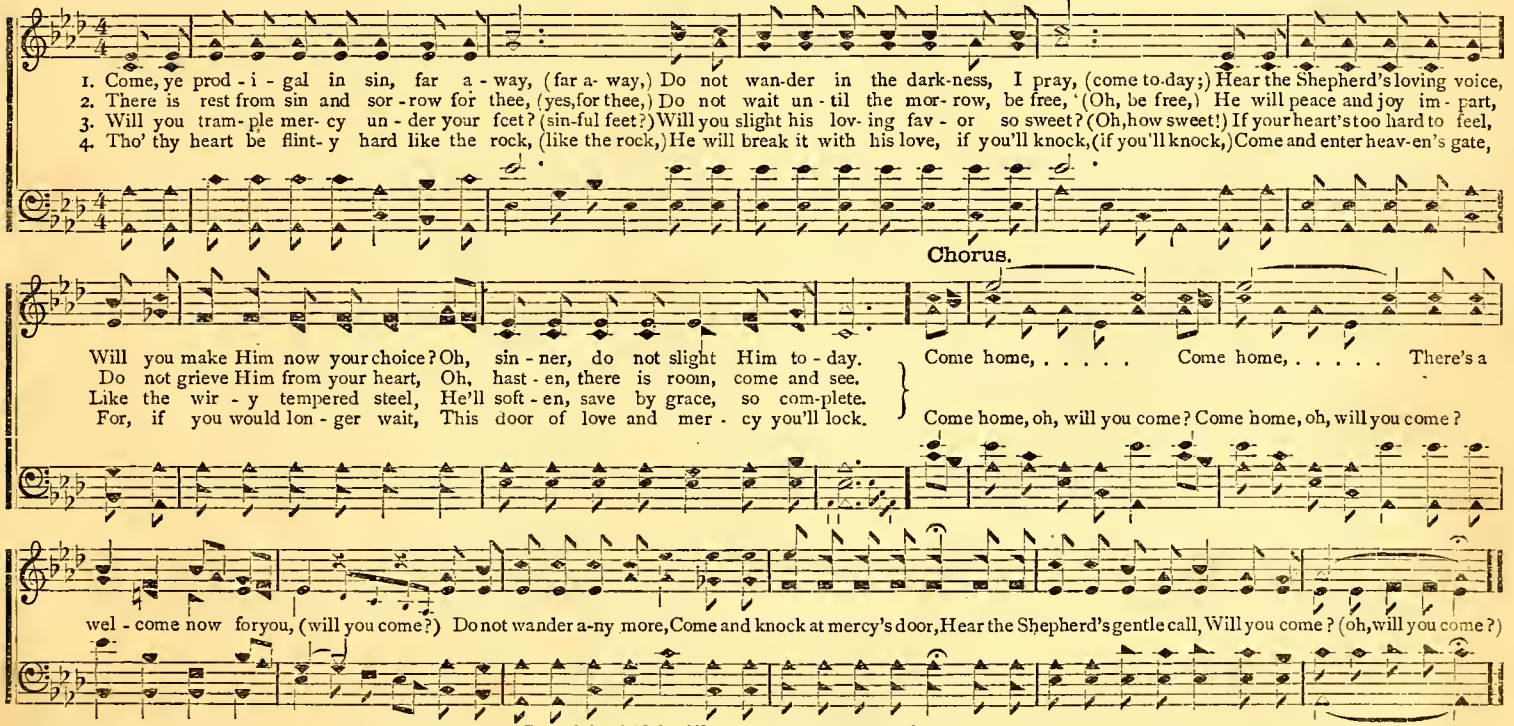
J. R. SWENEY, by per.





Come Home.

B. E. W. LUKE 15: 4-7. Rev. B. E. WARREN.



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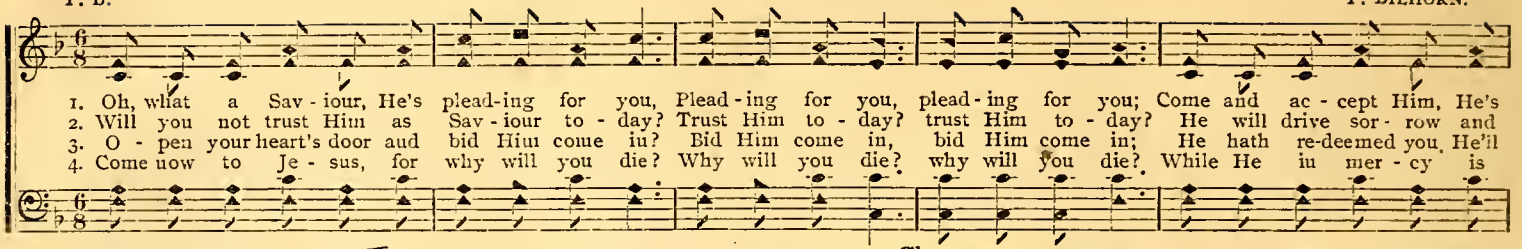
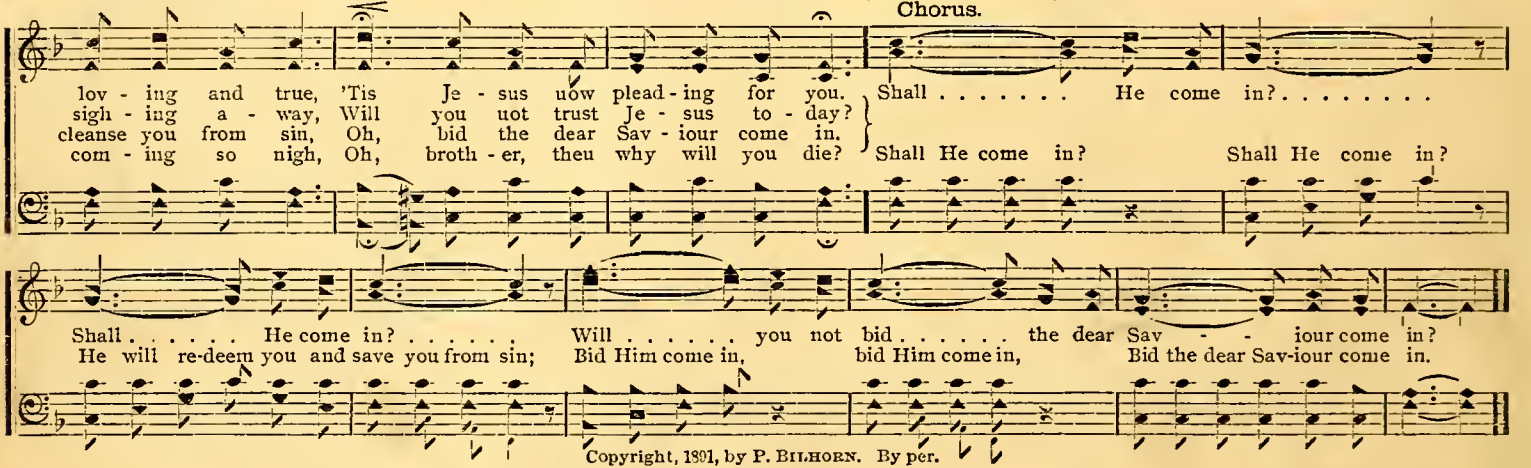
Bid Him Come In.

P. B. P. BILHORN.





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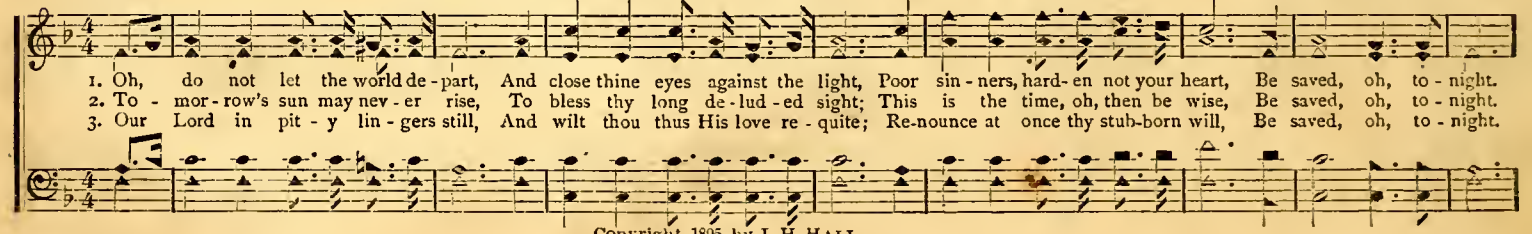
Oh! Why Not To-night.

Anon. "Come unto me, all ye that labor and are heavy laden and I will give you rest."—MATT. 11: 28. J. CALVIN BUSHEY.



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Chorus.

Oh, why not to-night? oh, why not to-night? Wilt thou be saved? Then why not to-night?
Oh, why not to-night? why not to-night? why not to-night? why not to-night? Wilt thou be saved, wilt thou be saved, Then why not, oh, why not to-night?

Hope On.

GRANVILLE H. MEIXELL. J. H. RUEBUSH.

1. De - spair not when dark, gloom-y shad - ows Ath - wart thy life's path-way seem drawn; Be - hind them, God's sunlight is
2. Hope on, with full trust in God's good - ness; Hope on, till life's bat - tle is won; And tho' friends dis-ap-point and for-
3. Hope on, though life's dark shad-ows low - er; Hope on, e'en though hid seem life's sun; Its warm rays in ef - ful-gence are
4. And thus hop - ing, thy life will grow bright - er, Till re-flec - tion the light of life's sun, 'Twill illumine some pilgrim's dark

Chorus.

gleam - ing In bright - ness to cheer thee— hope on. . . . Hope on, hope on, De -
sake thee, One Friend is still faith - ful— hope on. . . .
stream - ing Be - hind ev - 'ry cloud— still hope on. . . .
path - way, Caus - ing him to cheer and hope on. . . . Ev - er hope on, ev - er hope on,

spair not but ev - er hope on, ... Sun - shine bright - ness will break through the clouds by and by.
ev - er hope on, ev - er hope on, ev - er hope on,

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* * *

Whiter than the Snow.

GEORGE D. BUCHANAN.

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I Shall Be Satisfied.

"I shall be satisfied, when I awake, with thy likeness."—Ps. 17: 15.

Words and Music by LIZZIE S. BUSHEY.

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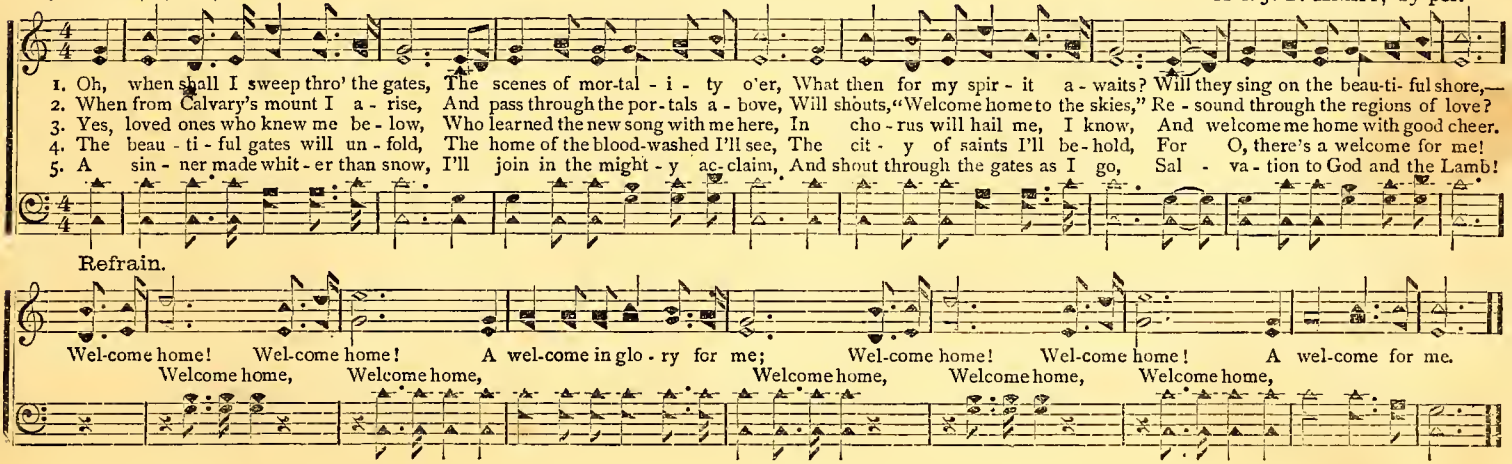
Welcome Home.

Mrs. PHŒBE PALMER.

Mrs. J. F. KNAPP, by per.



The Handwriting on the Wall.

K. SHAW. "And the king saw the part of the hand that wrote."—DANIEL 5: 5. Arr. by J. H. HALL.

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E. R. LATTA. Rev. D. E. DORTCH.

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140 Rev. JOHN O. FOSTER, A. M.

To Save a Poor Sinner Like Me.

GRACE I. FOSTER.

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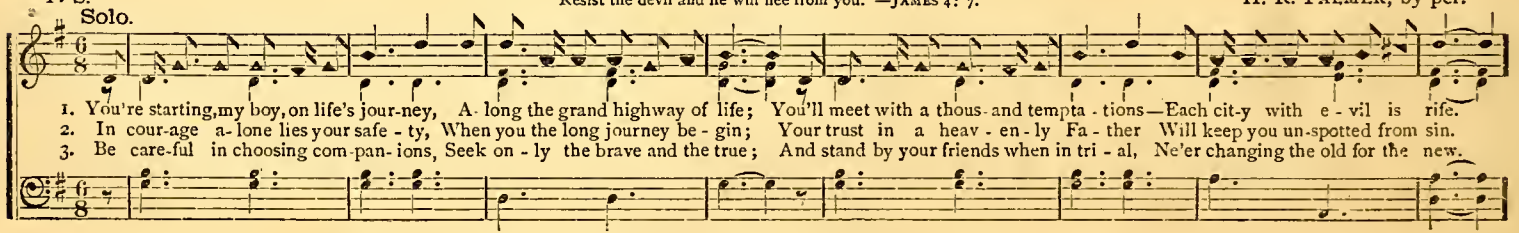
Have Courage, my Boy, to say No!

"Resist the devil and he will flee from you."—JAMES 4: 7.

P. S.

H. R. PALMER, by per.

Solo.



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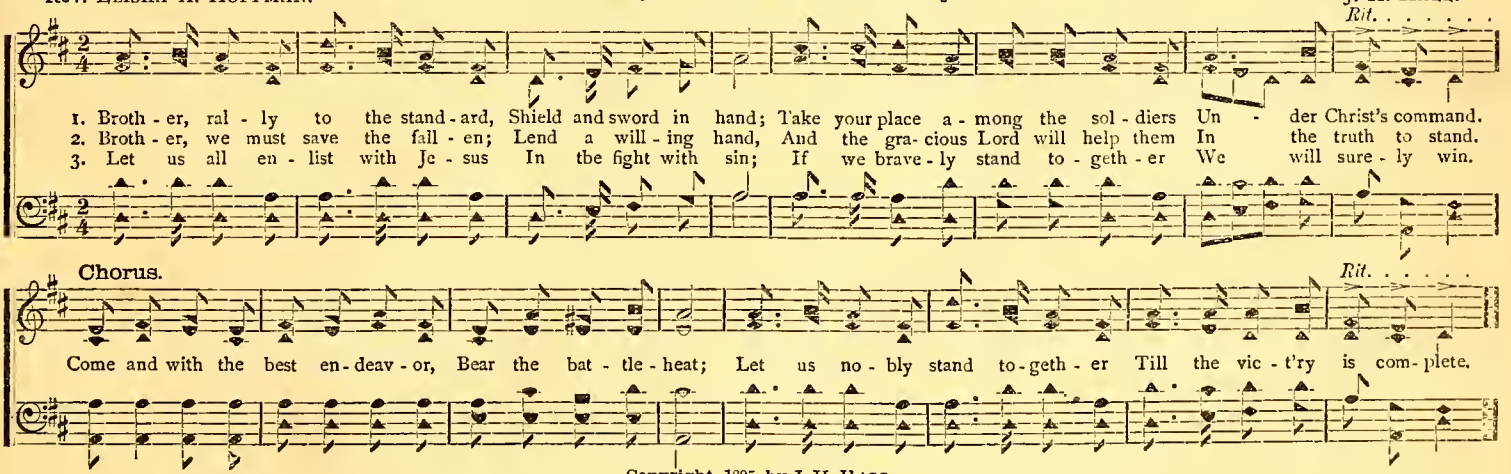
Have Courage, my Boy, to say No! Concluded.

Rally, Christian Soldiers.

Rev. ELISHA A. HOFFMAN.

"Take unto you the whole armor of God.—EPH. 6: 13.

J. H. HALL.



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Oh, to be Ready!

Author unknown. J. H. RUEBUSH.

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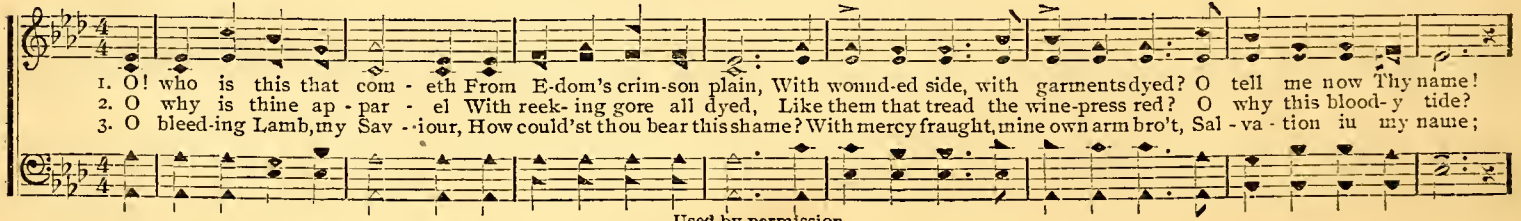
Mighty to Save.

Rev. R. W. TODD. "I, that speak in Righteousness, mighty to save."—ISAIAH, 63: 1. HARRY SANDERS.



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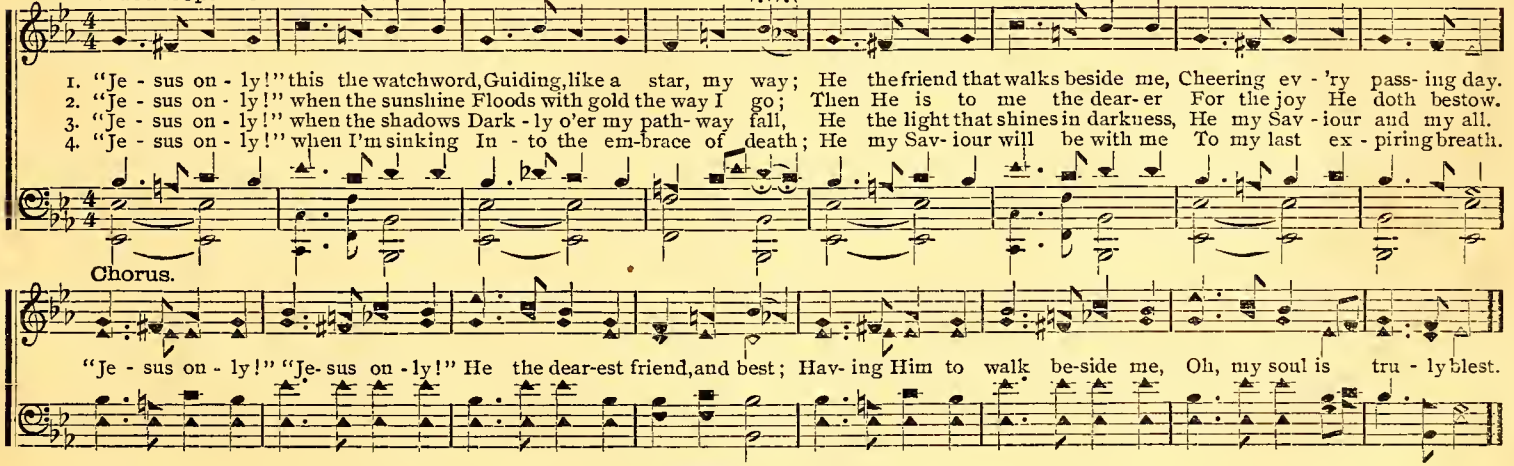
Jesus Only.

Rev. ELISHA A. HOFFMAN. "They saw no man, save Jesus only."—MATT. 17 : 8. J. H. HALL.

Duet. Soprano and Tenor.



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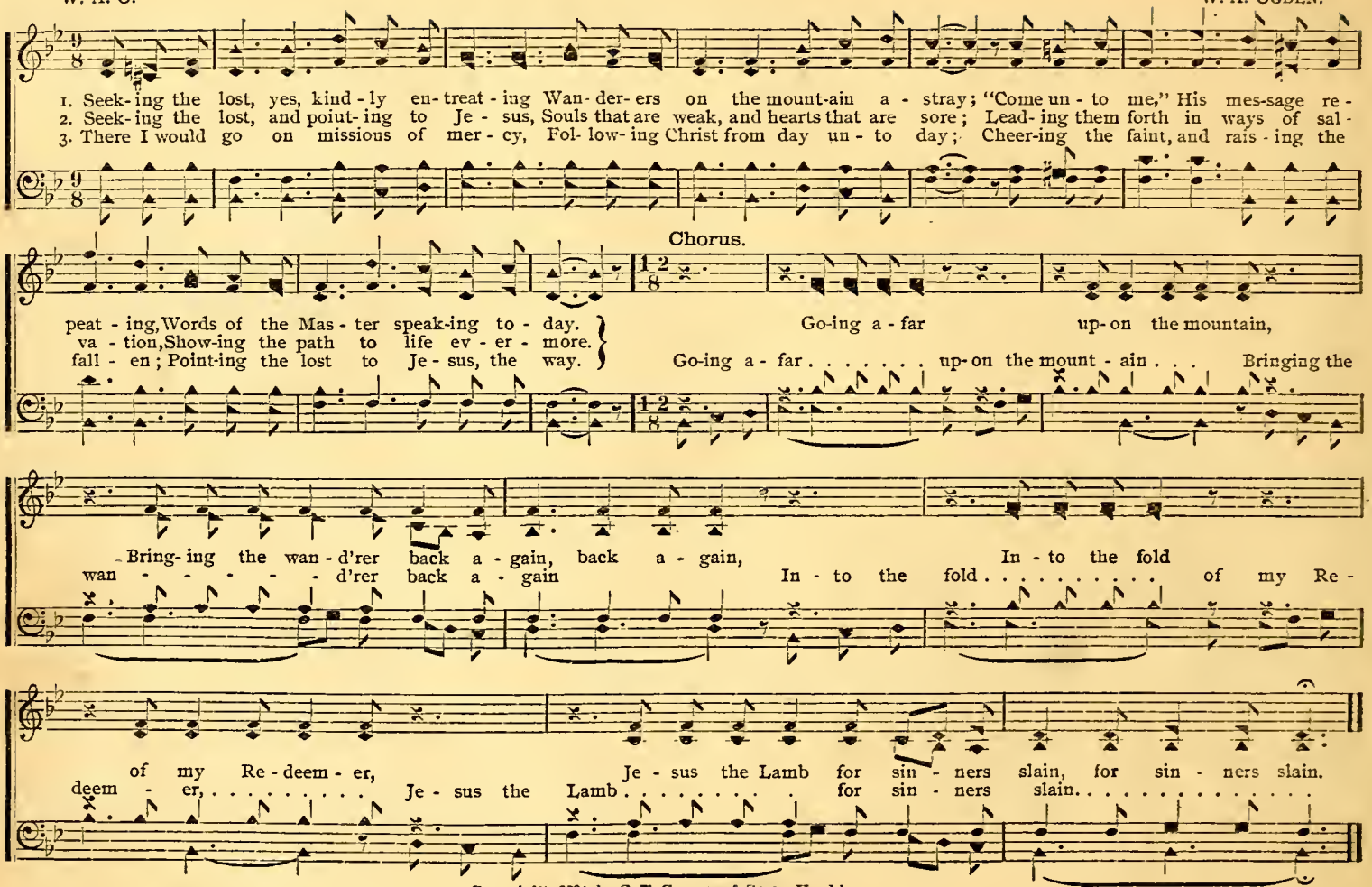
Seeking the Lost.

W. A. O. W. A. Ogden.



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ANTHEMS.

Praise and Thanksgiving.

J. H. HALL.

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Praise and thanks-giv - ing be un - to God, For thro' the earth and boundless skies doth speak His goodness and His grace,
Praise and thanks-giv - ing be un - to God, For thro' the earth and boundless skies doth speak His good - ness and His grace,
Praise and thanks-giv - ing be un - to God; Let us with wor - ship, come in - to His pres - ence, Let us with wor - ship, with
Praise and thanks-giv - ing be un - to God; Let . . us with wor - ship, come in - to His pres - ence, Let us with wor - ship, with
songs of praise, of praise in Him re - joice, Praise and thanks-giv- ing be un - to God! Praise and thanks-giv- ing be un - to God!
songs of praise in Him re - joice, Praise and thanks-giv - ing be un - to God! Praise and thanks-giv - ing be un - to God!

We Will Give Thanks.

J. H. RUEBUSH.

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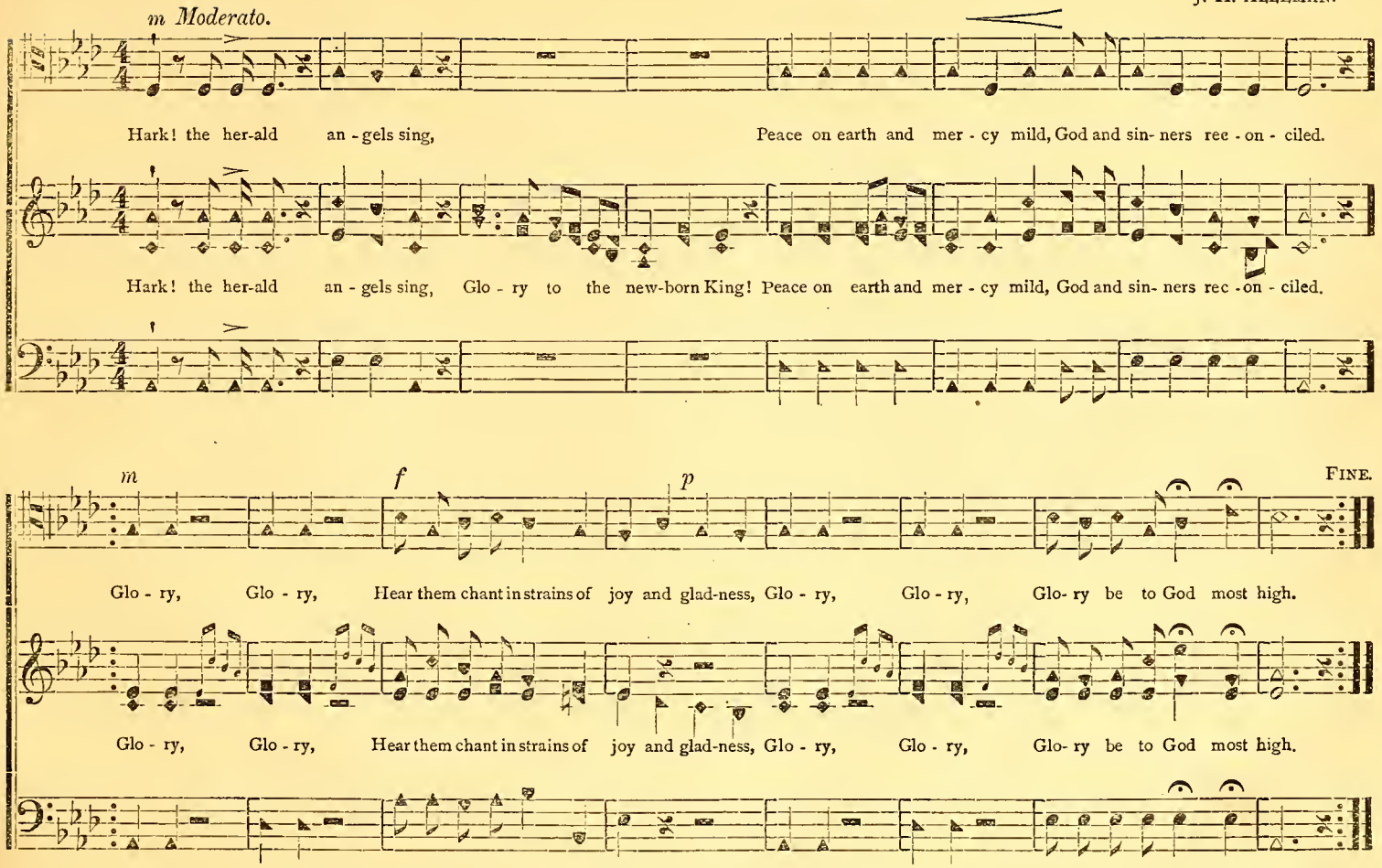
I Was a Wandering Sheep.

To my Pupils at Shenandoah Institute, Dayton, Va.

W. H. RUEBUSH.

Copyright, 1895, by W. H. RUEBUSH.

J. H. ALLEMAN.



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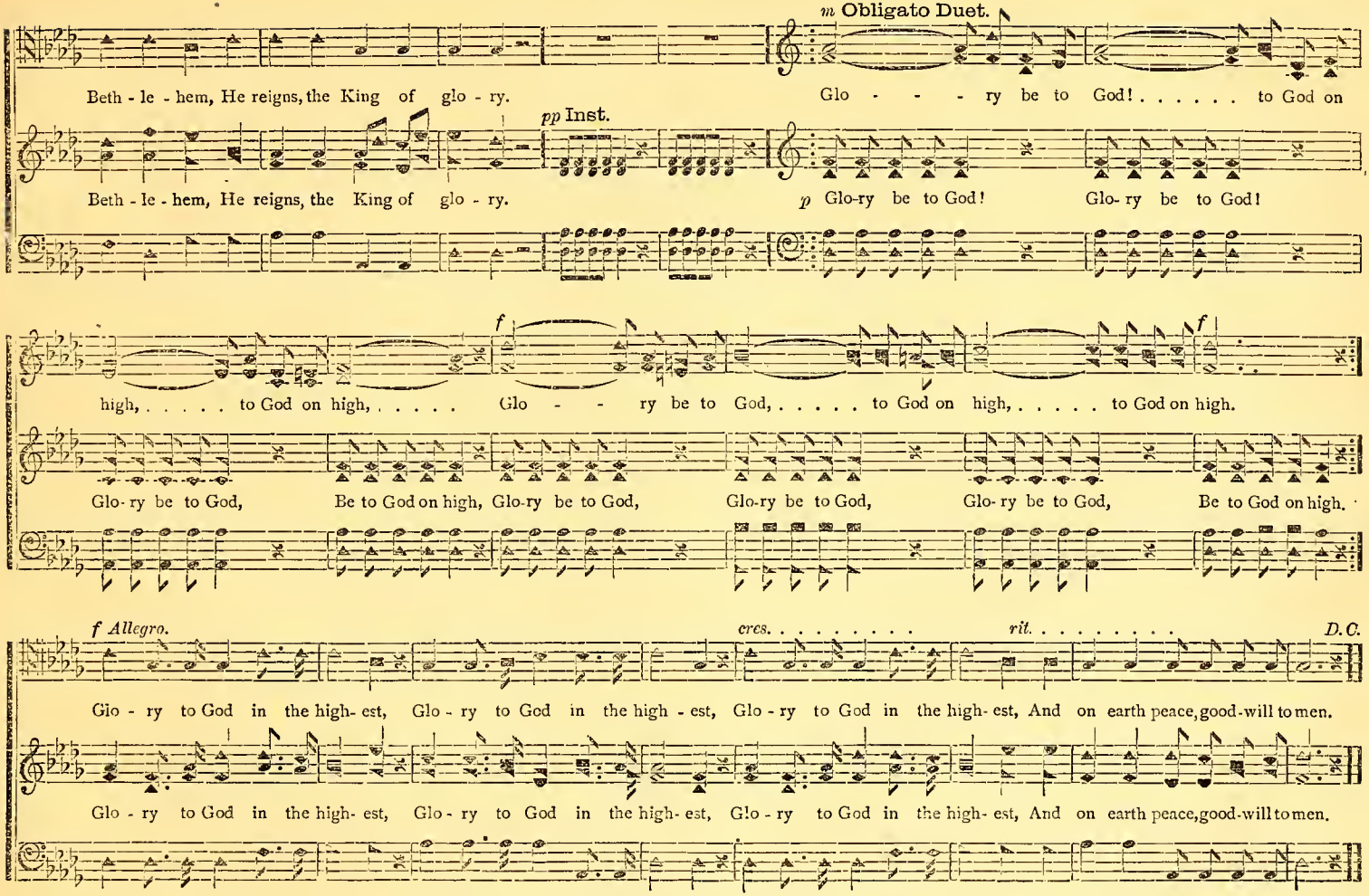
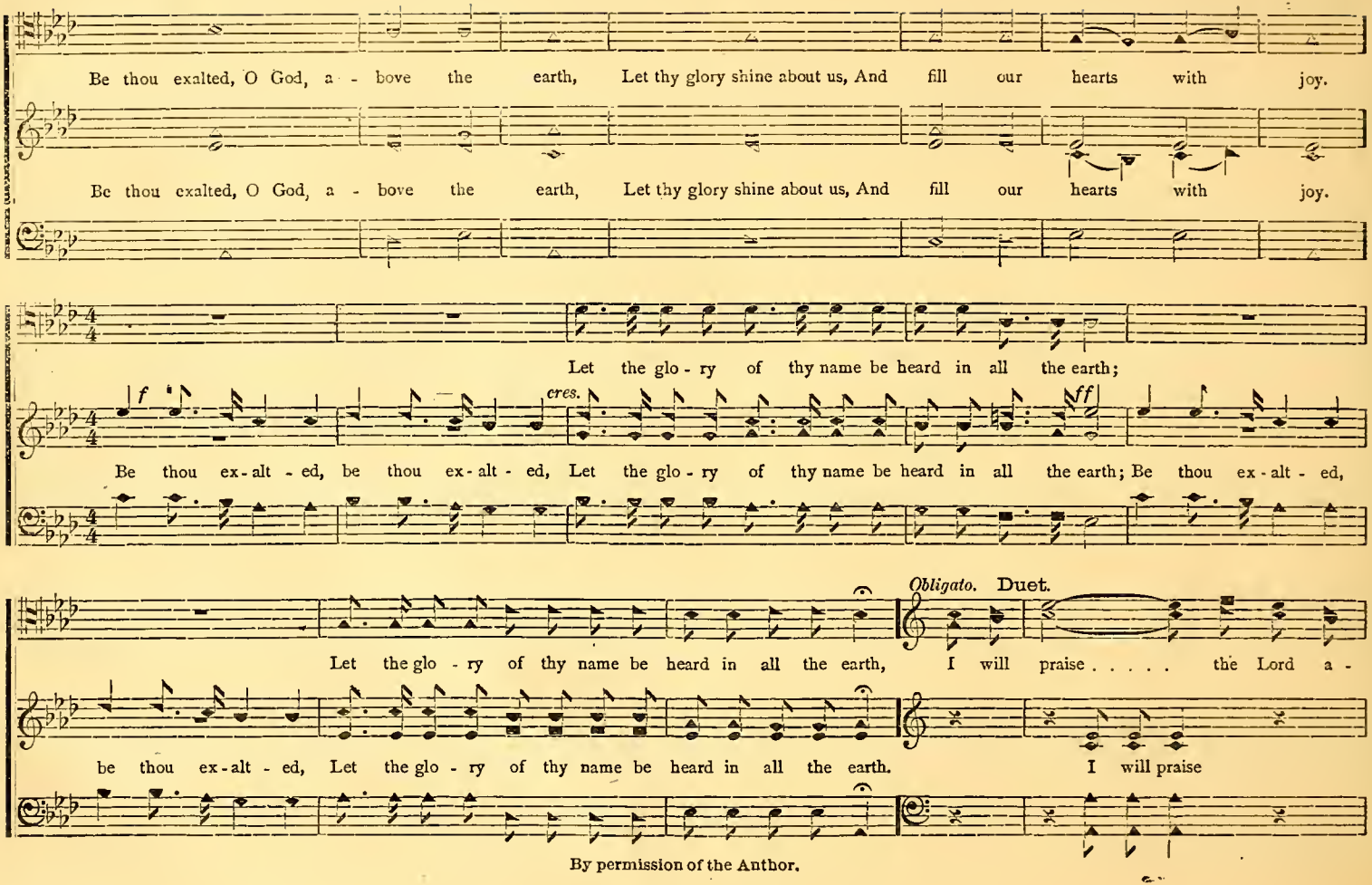
Obligato. Soprano or Tenor. lively.
Glo - ry, glo - ry, hear them sing, Prais - es to the new-born King, Glo - ry, glo - ry, hear them sing, Prais - es to the new-born King.
Semi staccato.
pp
Joy on earth the an - gels sing, Peace on earth, good will to men, All the heav-'nly hosts pro-claim, Christ is horn in Beth - le- hem.
Chorns.
mf
cres.
Hark! the her-ald an - - - gels sing. For un - to us is horn, This day, in the cit - y of Da - vid, A might-y Prince and King,
Hark! the her - ald an - - - gels sing. For un - to us is born, This day, in the cit - y of Da - vid, A might-y Prince and King,
ff
ff
Who shall rule my peo - ple, Is - ra - el! Sing a - loud, ye hosts, ye hosts, Pro-claim the won-drous sto - ry! Christ is born in
f
Who shall rule my peo- ple, Is - ra - el! Sing a - loud, ye hosts, Pro-claim the won-drous sto - ry! Christ is born in
Sing a - loud, ye hosts, ye hosts,


m Obligato Duet.
Beth - le - hem, He reigns, the King of glo - ry.
Glo - - - - ry be to God! . . . . . to God on
pp Inst.
Beth - le - hem, He reigns, the King of glo - ry.
p Glo-ry be to God!
Glo- ry be to God!
f
high, ... to God on high, ... Glo - - ry be to God, ... to God on high, ... to God on high.
f
Glo- ry be to God, Be to God on high, Glo-ry be to God, Glo-ry be to God, Glo- ry be to God, Be to God on high.
f Allegro.
cres. . . . . rit. . . . . D.C.
Glo - ry to God in the high- est, Glo - ry to God in the high - est, Glo - ry to God in the high- est, And on earth peace, good-will to men.
Glo - ry to God in the high- est, Glo - ry to God in the high- est, Glo - ry to God in the high- est, And on earth peace, good-will to men.

Be Thou Exalted.

R. H. RANDALL.



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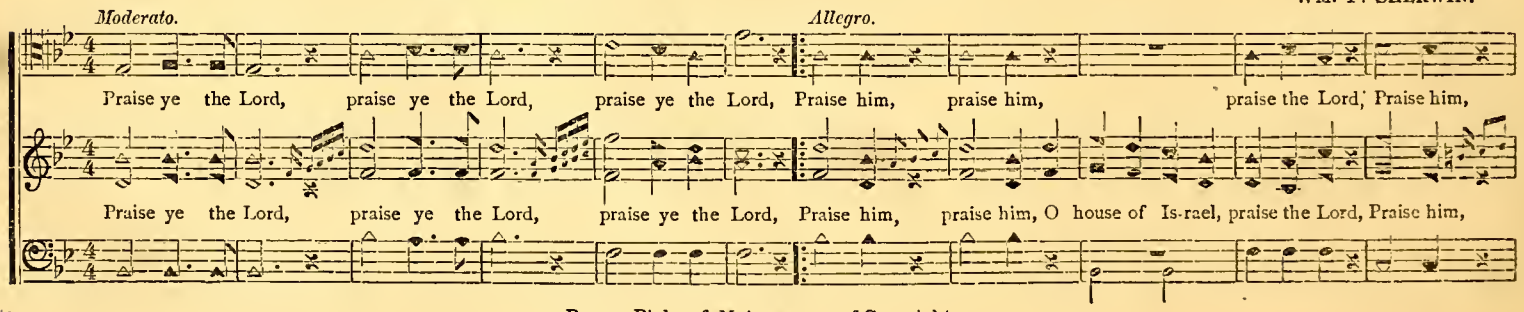
bove. I will praise . . . . . the Lord a - hove, I will praise . . . . . the Lord a -
The Lord a - hove, I will praise the Lord a - hove, I will praise
hove, For His great and lov - ing kind - ness.
The Lord a - bove, For His great and lov - ing kind - ness. Be thou ex - alt - ed, be thou ex - alt - ed,
Bass Solo.
Be thou ex - alt - ed, a - hove the earth, Be thou ex - alt - ed, be thou ex - alt - ed, Be thou ex - alt - ed a - hove the earth.

Be Thou Exalted. Concluded.

"Praise the Lord! O Jerusalem."

Wm. F. Sherwin.



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Tenor. ff
praise him, sing praise unto our God. Praise the Lord, O Je - ru - sa-lem, Je - ru - sa-lem, praise thy God, thy God, O Zi - on;
p
praise him, sing praise unto our God. Praise the Lord, praise the Lord— O Je - ru - sa - lem, Praise the Lord, Praise the Lord, praise thy God, O Zi - on;
For he hath strength-ened the bars of thy gate, He hath bless - ed thy child - ren with - in thee. Praise him, praise him,
Praise the Lord, O Je - ru - sa-lem, praise thy God, O Zi - on, He hath blest thy child - ren with - in thee. Praise him, praise him, O
Slower.
praise the Lord, praise him, praise him, O Zi - on, praise thy God, O Zi - on, praise thy God: Praise ye the Lord.
house of Is - rael, praise the Lord, praise him, praise him, O Zi - on, praise thy God, O Zi - on, praise thy God: Praise ye the Lord.

Soldiers of Christ, Arise.

CHARLES WESLEY. J. H. ALLEMAN.

Allegro. *cres.*

Sol - diers of Christ, a - rise, And put your ar - mor on, Strong in the strength which God supplies Thro' His e - ter - nal love.

Sol - diers of Christ, a - rise, And put your ar - mor on, Strong in the strength which God sup- plies Thro' His e - ter - nal love.

Solo Obligato.

Omit repeat at close.

FINE.

Strong in the Lord of hosts, And in His might-y pow'r, Who in the strength of Je - sus trusts, Is more than con-quer - or.

Strong in the Lord, the Lord of hosts, And in His might- y, might - y pow'r, Who in the strength of Je - sus trusts, Is more than con - quer- or.

cres.

Stand, then, in His great might, With all His strength en - dued, But take to arm you for the fight The pan - o - ply of God.

Stand, then, in His great might, With all His strength en - dued, But take to arm you for the fight The pan - o - ply of God.

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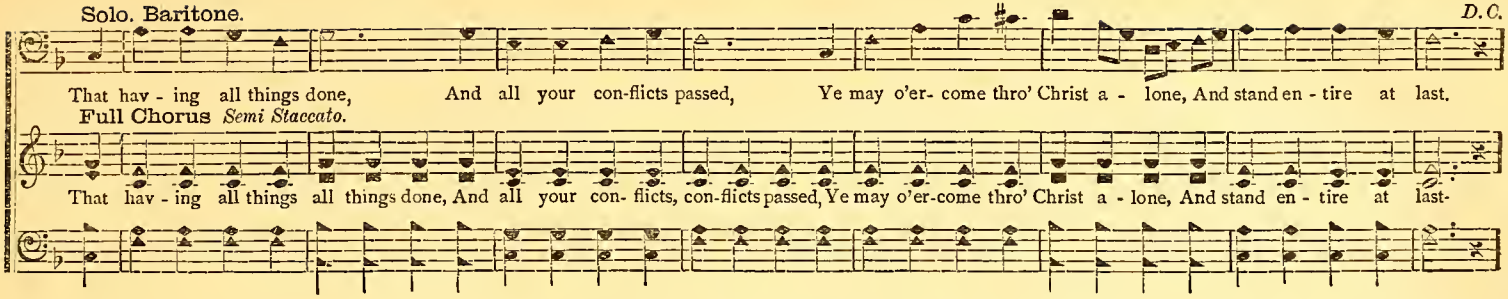

Glory be to God Most High.

E. T. HILDEBRAND.

Sing ye Jehovah's Praises.

THEO. F. SEWARD.

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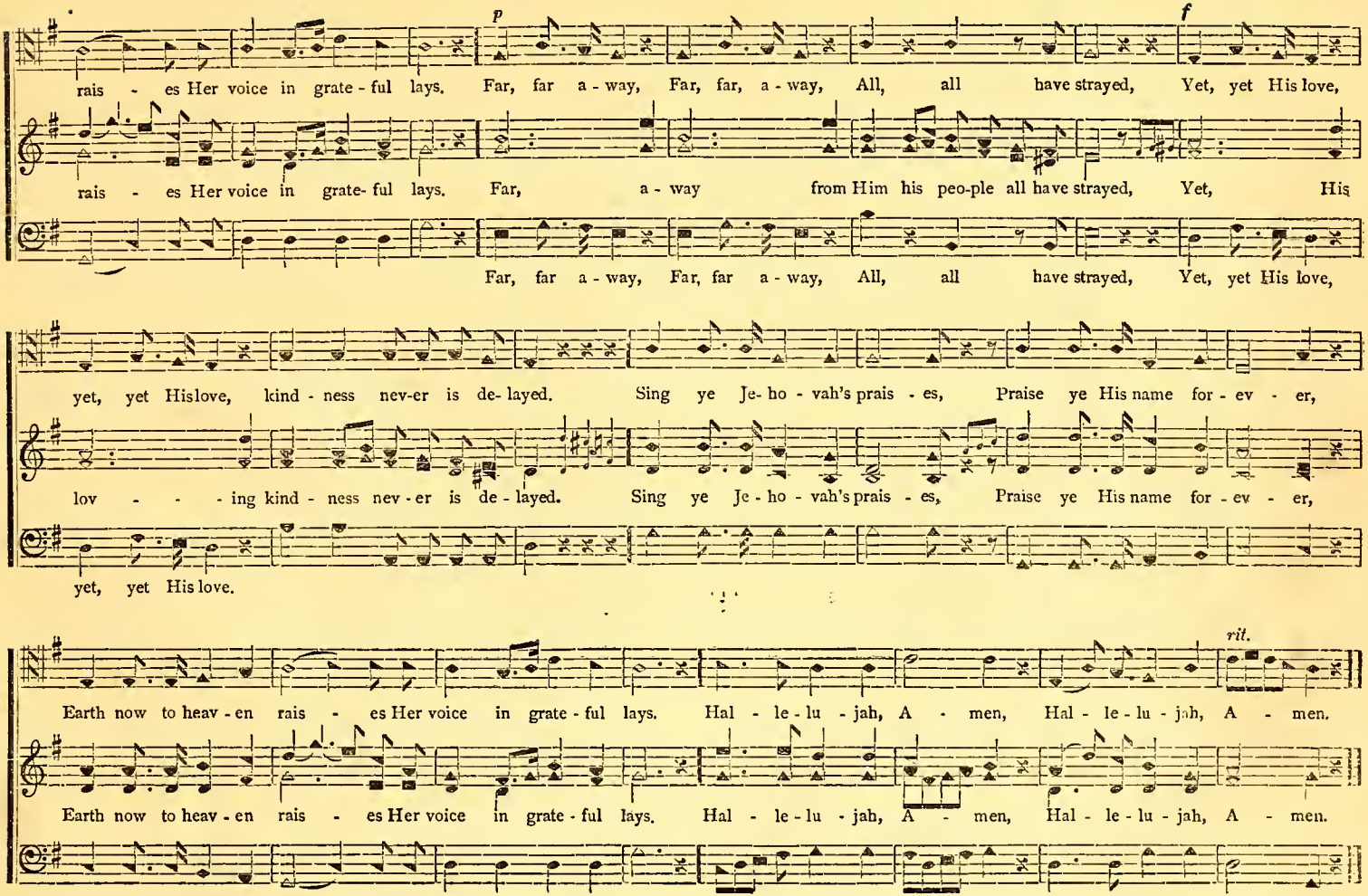
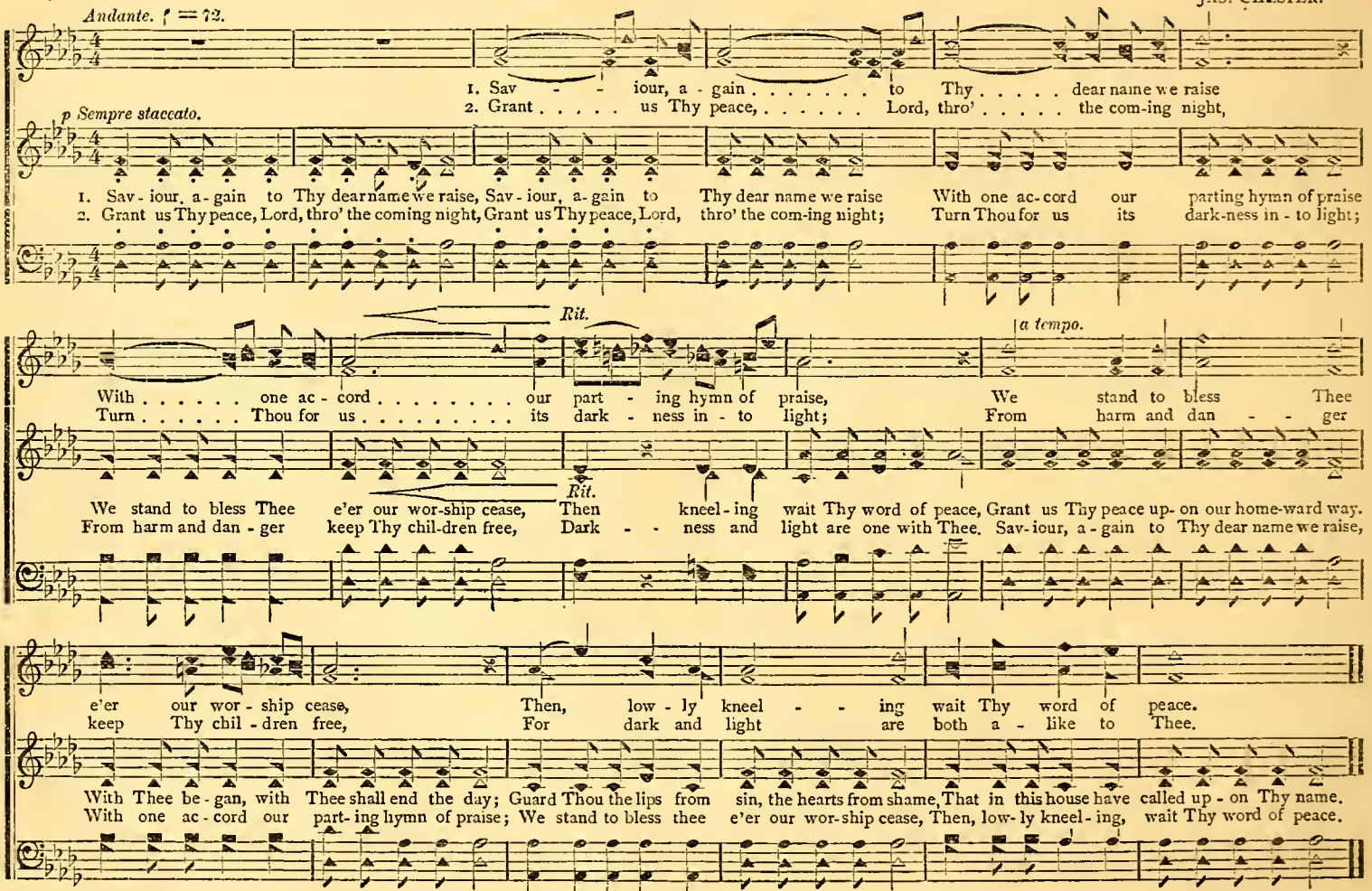

p
f
rais - es Her voice in grate - ful lays. Far, far a - way, Far, far, a - way, All, all have strayed, Yet, yet His love,
rais - es Her voice in grate- ful lays. Far, a - way from Him his peo-ple all have strayed, Yet, His
Far, far a - way, Far, far a - way, All, all have strayed, Yet, yet His love,
yet, yet His love, kind - ness nev-er is de- layed. Sing ye Je- ho - vah's prais - es, Praise ye His name for - ev - er,
lov - - - ing kind - ness nev - er is de - layed. Sing ye Je - ho - vah's prais - es, Praise ye His name for - ev - er,
yet, yet His love.
rit.
Earth now to heav - en rais - es Her voice in grate - ful lays. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.
Earth now to heav - en rais - es Her voice in grate - ful lays. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.

Saviour, again to Thy Dear Name.

JAS. CHESTER.



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How Excellent Thy Name.

Andante.

J. P. VANCE.

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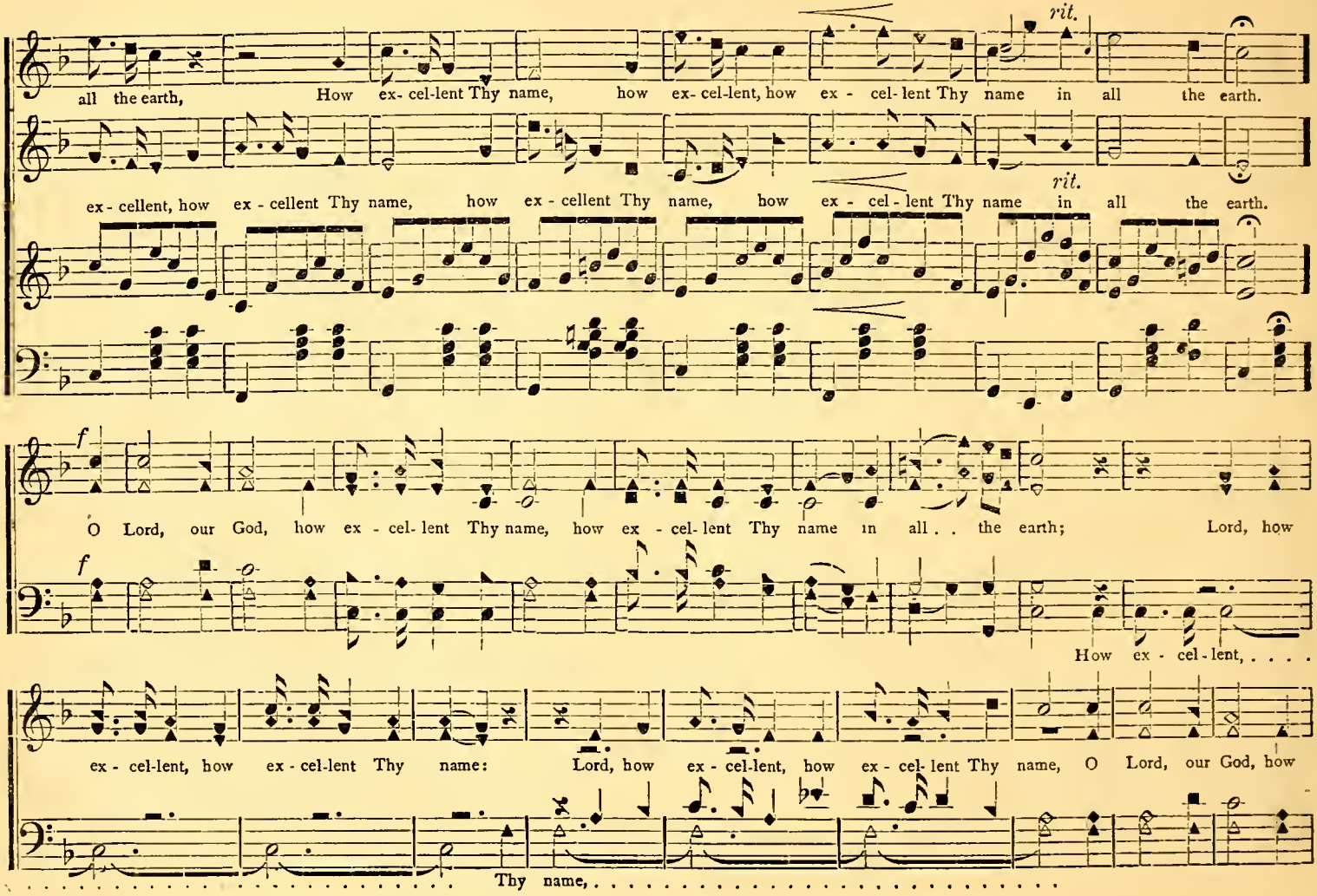
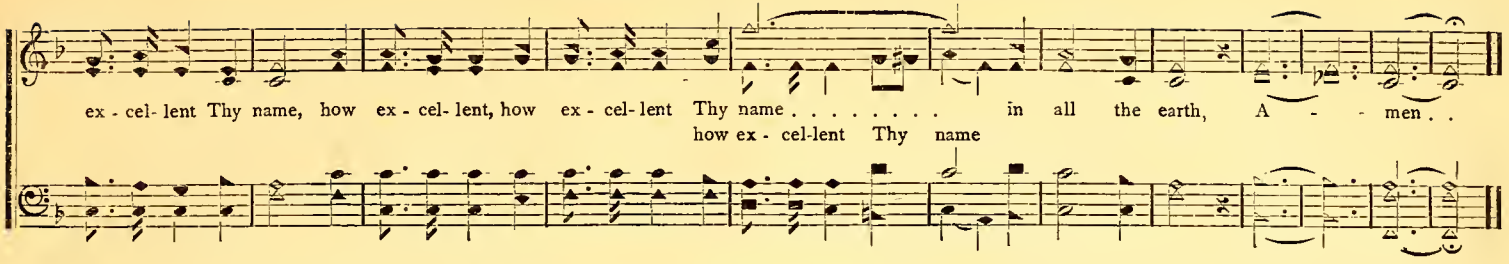
How Excellent Thy Name. Continued.





Blessing and Glory.

B. C. UNSELD.

By permission of A. S. KIEFFER.

Sing unto the Lord.

O. R. BARROWS.

cres.

Sing un - to the Lord a new song, and His praise from the end of the earth, Sing un - to the Lord a new song, and His

Sing un - to the Lord a new song, and His praise from the end of the earth, Sing un - to the Lord a new song, and His

FINE. Soprano Solo.

praise from the end of the earth, Ye that go down to the sea . . . . . and all that is there - in,

praise from the end of the earth, Ye that go down to the sea and all that is, that is there - in,

Ye that go down to the sea . . . . . and all that is there - in, The isles and th'in - hab-it-ants there - of, ...

Ye that go down to the sea and all that is there - in, The isles, the isles and

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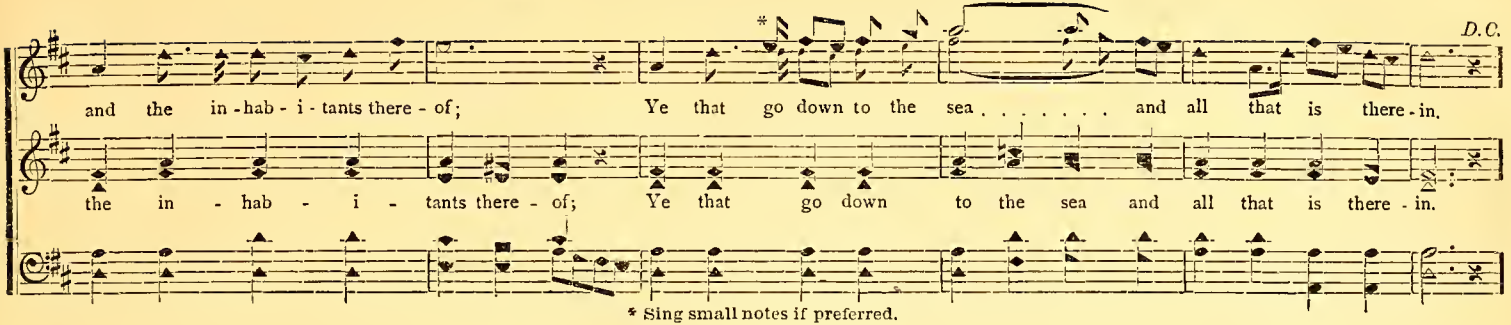

* Sing small notes if preferred.

How Pleasant, How Divinely Fair!

J. E. HALL.

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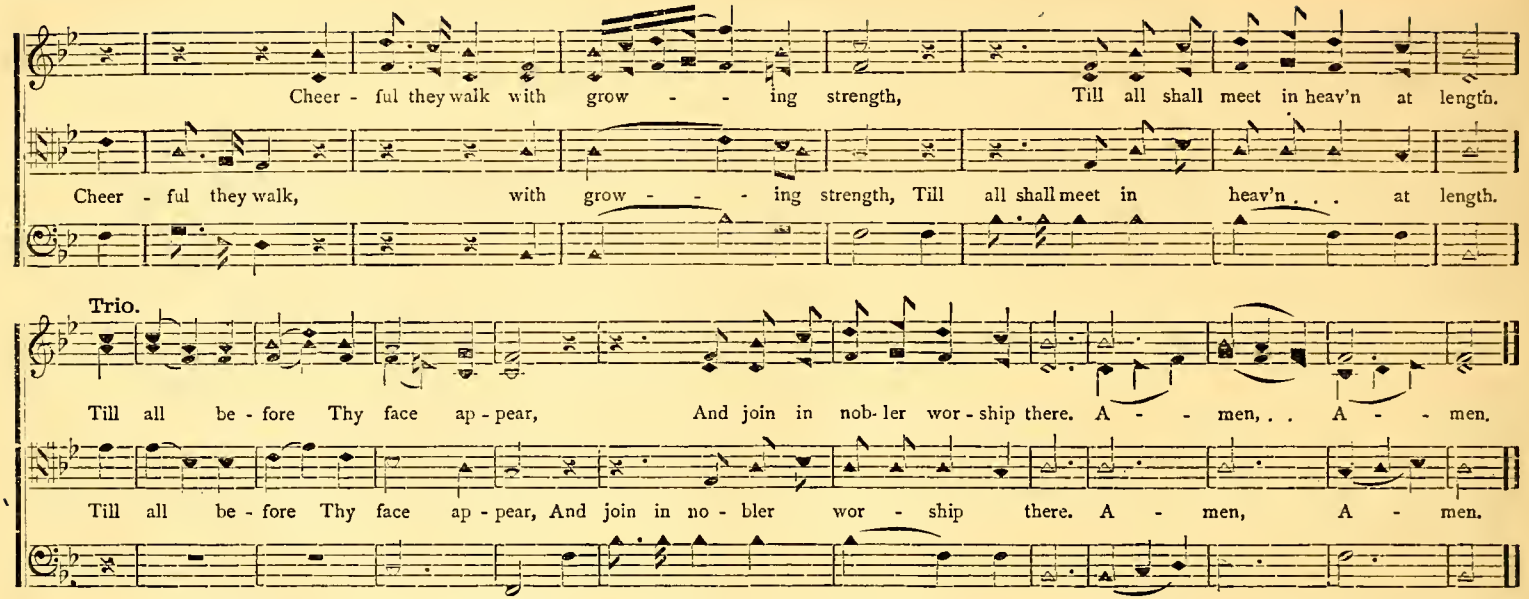
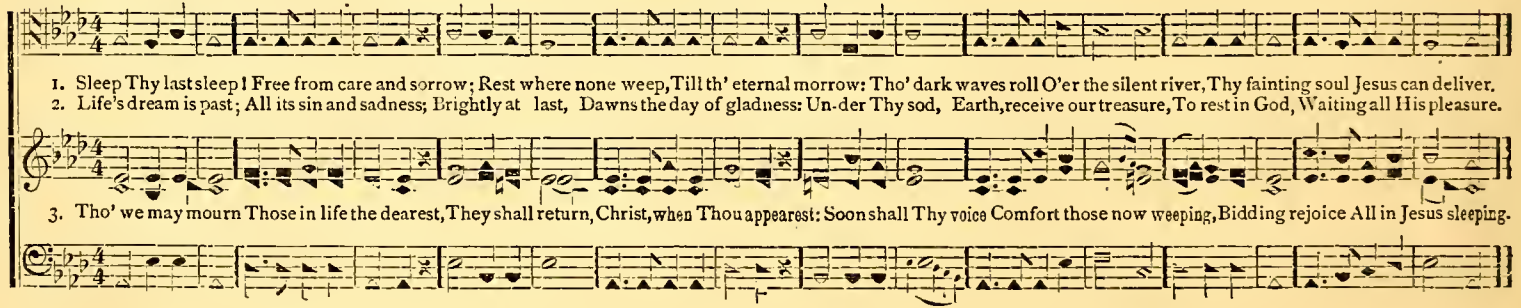
Soprano and Alto.
Tenor and Bass.
My flesh would rest in Thine a - bode; My pant - ing heart cries out for God;
My God, my King, why should I be So far from all my joys and Thee!

Alto Solo.
Blest are . . . . the souls who find . . . a place, With - in . . . . the tem - - ple of . . Thy grace;
There they . . . be - hold Thy gent - - ler rays, And see Thy face, and learn Thy praise.
Sop'r & Alto.
Cheer - ful they walk with grow - - - ing strength. Till all shall meet in heav'n . . . at length.
Till all shall meet in heav'n . . at length.



The Last Sleep.

Rev. E. A. Dayman. (FUNERAL HYMN.) J. H. Hall.



Be Still, and Know that I am God.

J. H. HALL.

p Andante. FINE.

Be still! be still! be still! Be still, and know that I am God, that I am God.

Be still! be still! be still! Be still, and know that I am God, Be still, and know that I am God, that I am God.

Faster.

I will be ex - alt - ed, ex - alt - ed a - mong the hea - then, I will be ex - alt - ed in the earth;

I will be ex - alt - - ed a - mong the hea - then, I will be ex - alt - ed in the earth;
I will be ex - alt - ed, ex - alt - ed a - mong the hea - then,

D. C.

I will be ex - alt - ed a - mong the hea - then, I will be ex - alt - ed in the earth, I will be ex - alt - ed in the earth.

I will be ex - alt - ed a - mong the hea - then, I will be ex - alt - ed in the earth, I will be ex - alt - ed in the earth.

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Rest From Your Labors.

Voluntary for opening services.

C. E. LESLIE.

By permission of Mrs. C. E. LESLIE.

Repeat pp
Duet.
Blessed be the name of God, We will praise His name for - ev - er, We will mag-ni-fy His ho - ly name; Bless - ed be His name for-
Bless the name of God, We will praise His name for - ev - er, We will mag-ni-fy His ho - ly name; Bless - ed be His name for-
ev - er, Bless-ed be the name of God, Rest from your la - bors, rest in the Lord, Trust in His pow - er, trust in the Lord;
ff
cres.
ev - er, Bless-ed be the name of God, Rest from your la - bors, rest in the Lord, Trust in His pow - er, trust in the Lord;
Finale.
p
p
m
p
rit. pp
rest in the Lord, peace - ful - ly rest, Rest, rest, rest in the Lord.
Legato.
Rest, rest, rest in the Lord, Rest, rest, peace - ful - ly rest, Rest, rest, rest in the Lord.

Christ, the Lord is Risen to-day.

W. H. RUEBUSH.

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Bass Solo.
Chris-tians on this hap-py day, haste with joy your vows to pay; Christ, is ris'n to-day we cry,
now he lives no more to die.
Chorus.
Christ, who once for sin-ners died, now the first born
of the dead; Throned in end-less might and power, lives and reigns for-ev-er-more.
Rit.
D. C.

Magnify and Praise the Lord.

GEO. B. HOLSINGER.

By per.

mf Soprano Solo.
cres.
O praise . . . the Lord, praise the Lord, praise the Lord for - ev - er more.
Praise the Lord, O praise the Lord, Praise the Lord for - ev - er- more, Praise the Lord, O praise the Lord for - ev - er and for - ev - er - more.
f
Praise the Lord O, praise the Lord Praise the Lord for -
Praise,O praise the Lord,Praise Him in your songs,Praise Him with the Cymbal,with the Psal-ter- y and Harp, Praise,O praise the Lord, Praise Him ev-er-more O ex -
f
ff
ev - - - - - er - more. A - men, A - men, a- men, a- men, a- men, A - men.
ff
alt and praise His name for - ev - er- more, for - ev - er - more. A - men, A - men, a- men, a - men, a- men, A - men.

GLORY TO GOD IN THE HIGHEST.

CHRISTMAS ANTHEM.

Cimarosa. Arr. by J. H. B.

rit.
and on earth peace Good-will, good- will.
Glo - ry to God in the high - est,
and on earth peace
Good-will, good - will. . . . .
Glo - ry to God in the high - est,
Glo - ry to
rit.
cres.
peace
and on earth peace Good-will, good - will. . . . .
Glo - ry to God in the high - est,
f
ff
Glo - ry to God in the high - est
Glo - ry to God in the high - est.
Glo- ry be to God in the high - - est.
God . . . . . in the high - est,
Glo - ry to God in the high - est,
Glo- ry be to God in the high - - est.
f
. Glo - ry to God in the high - est,
Glo - ry to God in the high - est,
Glo- ry be to God in the high - - est.

BLESSED IS THE PEOPLE.

R. A. GLENN.

All the day, all the day, In Thy name . . . . . shall they re -
all the day, all the day, In Thy name shall they re -
FINE.
For Thou . . . . . art the glo - - ry, the
joice . . . . . re - joice all the day.
For Thou art the glo - ry, the glo - ry and strength, For
joice shall they re-joice, re - joice all the day.
glo - - ry, the glo - ry and strength, For Thou . . . . art the
Repeat pp D. S.
Thou art the glo - ry, the glo - ry and strength, For Thou art the glo - ry, the glo - ry, the glo - ry and strength.

The Mercy of the Lord.

CHAS. H. GABRIEL.

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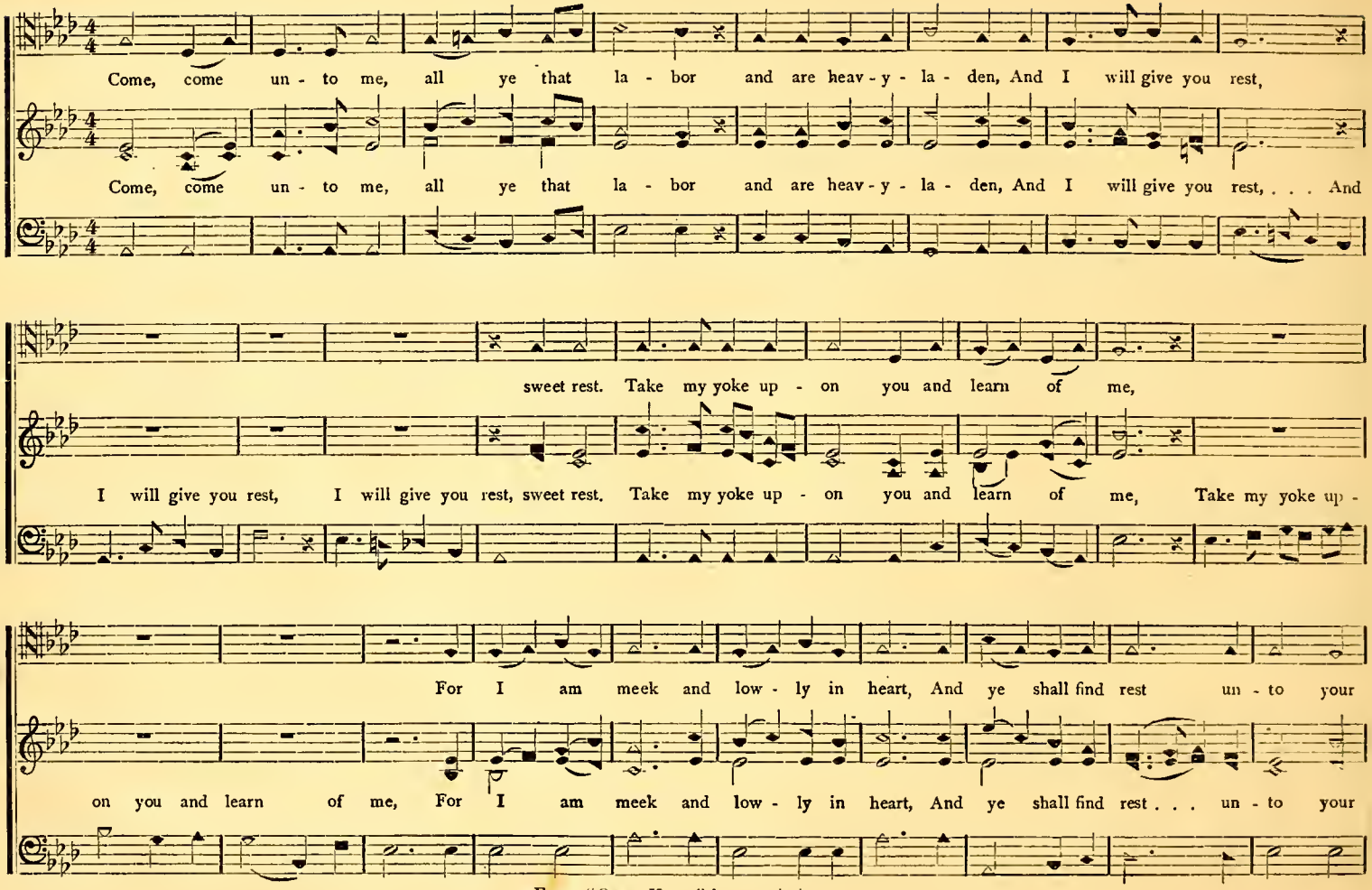
con-gre-ga-tion of the saints, For who in heav'n can be com-pared un-to the Lord. Who? who? who? The heav'n's are Thine, O
Lord, are Thine, the earth and the full-ness there-of, Who a-mong the sons of the might-y can be lik-ened, can be
lik-ened un-to Him. I will sing of the mer-cy of the Lord for-ev-er, I will sing His mer-cy,
I will sing His love, and His faith-ful-ness, and His faith-ful-ness be es-tab-lished in the ver-y heav'n's, in the ver-y heav'n's.

Come unto Me.

R. H. RANDALL.



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souls, For my yoke is eas - y, and my bur - den is light, For my yoke is eas - y, and my bur - den is light.
souls, For my yoke is eas - y, and my bur - den is light, For my yoke is eas - y, and my bur - den is light.
Obligato. 1st time Tenor, 2nd time Soprano. Ad lib.
For . . . . my yoke is eas - y, and my bur - den is light, For . . . . my yoke is eas - y, and my
For my yoke is eas - y, and my bur-den is light, my bur den is light, For my yoke is eas - y, and my
bur - den is light. Come un - to me, Come un - to me, Come un - to me, And
bur-den is light, my bur-den is light. Come un - to me, un - to me, Come un - to me, And
Come un - to me, un - to me,

Come unto Me. Concluded.

Consolation.

(FUNERAL HYMN.)

A. L. THAYER.

By permission of Dr. W. O. PERKINS.

Sentence. "Blessed are the Pure in Heart."

W. O. PERKINS.

By permission of Dr. W. O. PERKINS.

Sing for Joy.

Rather slow.

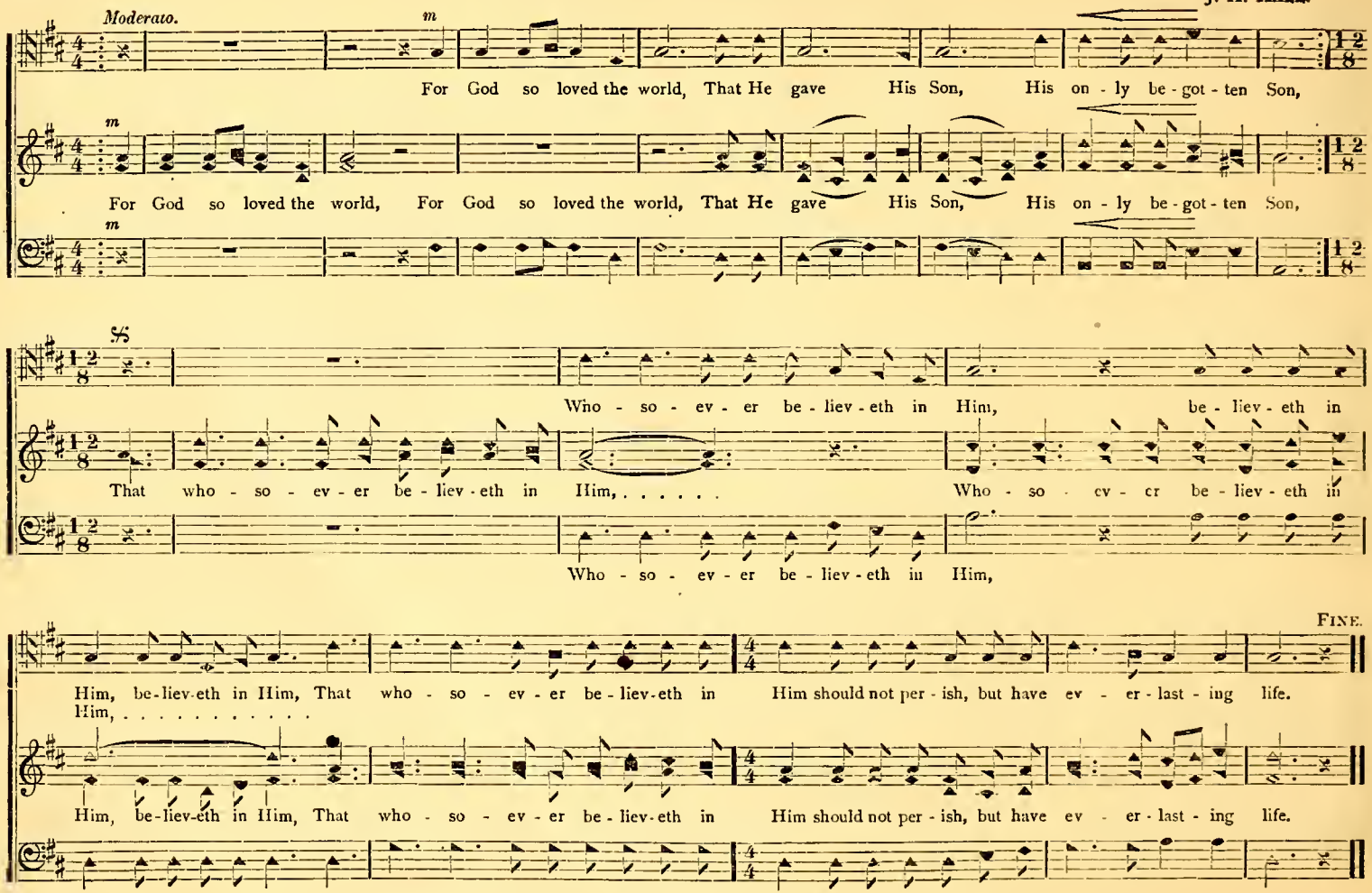
A. BEIRLY.

By per. of A. BEIRLY, publisher, Chicago, Ill.

f
f
For the Lord is great and glo - ri - ous, There-fore let us ex - alt His name, Therefore, let us ex - alt His name;
For the Lord is great and glo - ri - ous, For the Lord is great and glo - ri - ous, There-fore let us ex - alt His name, Therefore, let us ex - alt His name;
f
Therefore let us ex - alt His ho - ly name, Therefore let us ex - alt His ho-ly name,
f
f
For the Lord is great and glo-ri-ous, For the Lord is great and glo- ri-ous, Therefore let us ex - alt His ho - ly name, Therefore let us ex - alt His ho-ly name,
Cres.
Rit.
ff
m
Rall.
There-fore let us ex - alt His ho - ly name For ev - - - - er, ev - er - more, for ev - - - er-more. A - men, A - - - men.
ff
There-fore let us ex - alt His ho - ly name For ev-er, ev - er - more, for ev - - - er-more. A - men, A - - - men.

For God So Loved the World.

J. H. HALL.



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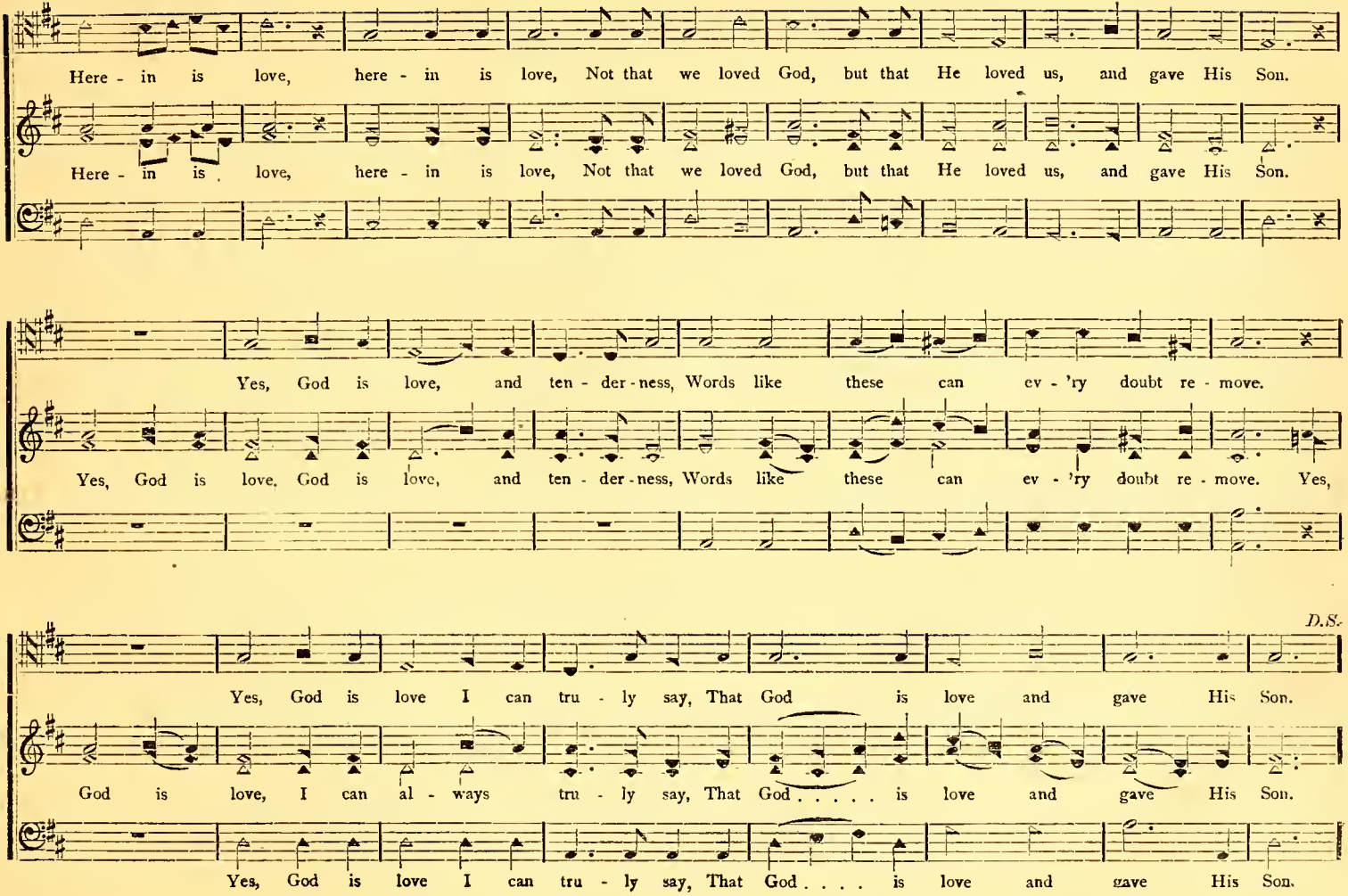
Here - in is love, here - in is love, Not that we loved God, but that He loved us, and gave His Son.
Here - in is love, here - in is love, Not that we loved God, but that He loved us, and gave His Son.
Yes, God is love, and ten - der - ness, Words like these can ev - 'ry doubt re - move.
Yes, God is love, God is love, and ten - der - ness, Words like these can ev - 'ry doubt re - move. Yes,
D.S.
Yes, God is love I can tru - ly say, That God is love and gave His Son.
God is love, I can al - ways tru - ly say, That God . . . . . is love and gave His Son.
Yes, God is love I can tru - ly say, That God . . . . is love and gave His Son.

The Heavens Declare the Glory.

H. R. PALMER, newly arr'd.

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MENDELSSOHN.

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